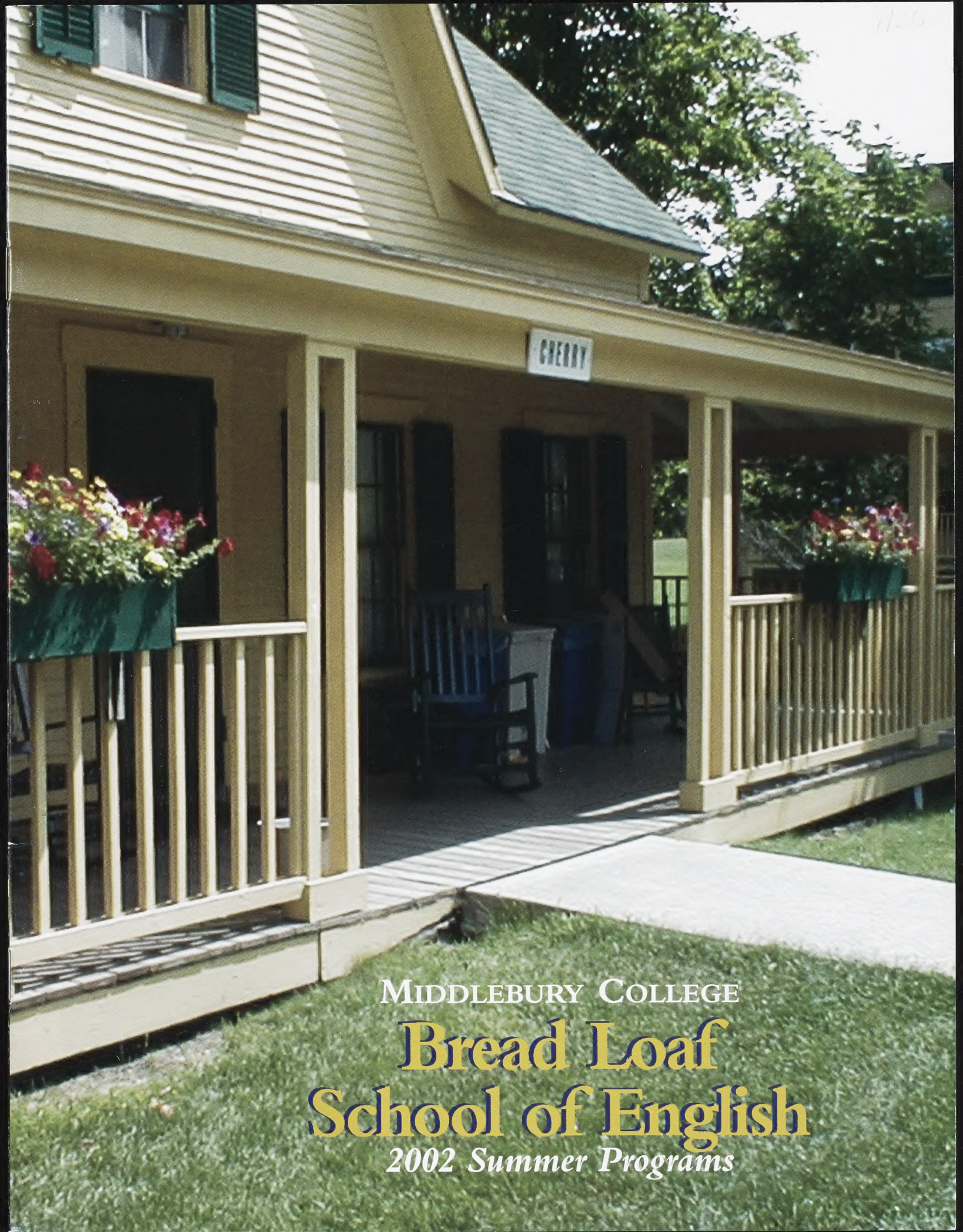


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MIDDLEBURY COLLEGE
Bread Loaf
School of English
2002 Summer Programs

MIDDLEBURY COLLEGE

Bread Loaf School of English

2002 Summer Programs

ADMINISTRATION

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President of Middlebury College

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Dean of Graduate and Special
Programs and Director of the Bread
Loaf School of English

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Associate Director of the Bread Loaf
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*Front cover photo by Edward Brown
Other photographs by Edward Brown,
Elaine Lathrop, and Rachel Lloyd*

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of applicable law. Individuals with questions about the policies governing such programs should direct inquiries to James Maddox.

This publication was printed on recycled paper.



The Aim

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its four campuses: the Bread Loaf Mountain campus in Vermont; Lincoln College, Oxford, in the United Kingdom; St. John's College in Santa Fe, New Mexico; and the University of Alaska Southeast near Juneau. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

The Bread Loaf School of English in Vermont is one of 10 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish, and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains

were among his properties. In this striking setting, Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

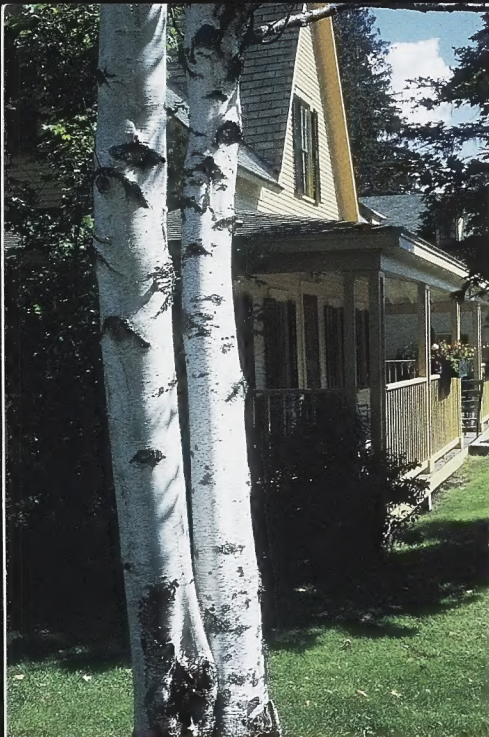
During the last 82 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, A. Walton Litz, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.



The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.



Faculty/student conference at Bread Loaf in Vermont.



Bread Loaf, Vermont

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Lincoln College, Oxford

•

Santa Fe, New Mexico

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Juneau, Alaska

The Campuses

The Bread Loaf School of English at Bread Loaf, Vermont

JUNE 25–AUGUST 10, 2002

(see the back inside cover for a complete schedule for all four campuses)

Since 1920, the central location for these programs of study has been the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the most distinguished colleges and universities in the United States and the United Kingdom offer courses in literature, literary theory, creative writing, the teaching of writing, and theater arts. Students normally enroll in two one-unit (three semester hours) courses each summer. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer. Each year, approximately 250 students come from all regions of the United States and from other countries to study at the Bread Loaf campus.

The Bread Loaf School of English at Lincoln College, Oxford

JUNE 24–AUGUST 3, 2002

The Bread Loaf School of English enrolls about 80 students at Lincoln College, Oxford, each summer. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges.

Each student selects one seminar as a two-unit (six semester hours) summer program. There are usually from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students

together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the college with which the tutor is affiliated.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico

JUNE 18–AUGUST 1, 2002

Bread Loaf offers courses at St. John's College in Santa Fe, New Mexico. Bread Loaf in New Mexico enrolls approximately 80 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon American Indian literature, American Hispanic literature, and writing of the Southwest. As in Vermont and Alaska, students typically enroll in two one-unit courses.

The Bread Loaf School of English at the University of Alaska Southeast, Juneau, Alaska

JUNE 25–AUGUST 8, 2002

Bread Loaf offers a full six-week program at the University of Alaska Southeast near Juneau. Bread Loaf in Alaska enrolls approximately 80 students and offers a full range of courses, similar to those offered at the other campuses. The program also takes advantage of Juneau's unique location; several courses focus on the literature and landscape of the Pacific Northwest and on indigenous cultures. As in Vermont and New Mexico, students typically enroll in two one-unit courses.

The Basics

Admission

Admission is based on college transcripts, letters of recommendation, and a writing sample. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students whose work, in the judgment of the director and of the faculty, is marginal and who may have difficulty completing the degree may be denied readmission in subsequent summers. *As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.*

Instructions for Application

New applicants should fill out and return the application form and supporting materials, along with a \$50 application fee. Application forms are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf office. The applicant is responsible for securing letters of recommendation from teachers with whom the applicant has studied, colleagues, or school administrators.

Credits

The normal summer program of study consists of two courses (two units) in Vermont, New Mexico, and Alaska, and one course (two units) at Oxford. In Vermont, New Mexico, and Alaska each course meets five hours a week. Each one-unit course at Bread Loaf receives three semester hours (or the equivalent of four and one-half quarter hours) of graduate credit. Exceptional students may, with permission, take a third course for credit in Vermont, New Mexico, or Alaska or an additional tutorial (one unit of credit) at Oxford, after the first summer. Credits earned toward an M.A. or M.Litt. at Bread Loaf expire after 10 years.

The Master of Arts (M.A.) Degree

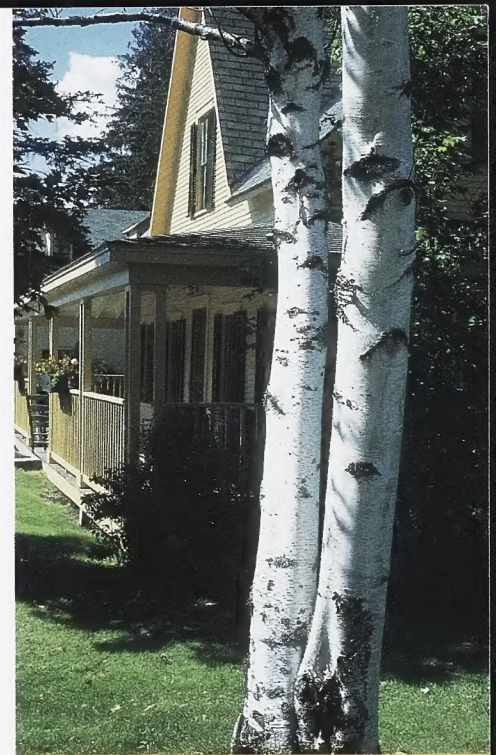
Candidates must hold a bachelor's degree from an accredited college and be in residence at least one summer at the Vermont campus. To earn the M.A., students must successfully complete the equivalent of 10 units. No thesis is required. A grade of B- or better is required in order to receive course credit. Credits earned toward an M.A. at Bread Loaf expire after 10 years.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. A student may, in consultation with the director, waive one of the six required courses.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is a prerequisite for this degree. For example, students may concentrate on a period such as the Renaissance, a genre such as the novel, or a field of study such as American literature.

The M.Litt. can be earned in three to five summers by following a program of 10 courses or Independent Reading Projects. This program of studies is drawn up by the end of the student's first or second summer in the degree program, in consultation with the associate director and an appropriate member of the faculty. Of the 10 courses, up to three may be electives not directly related to the field of concentration. No thesis is required. In the final summer, a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. At least one summer must be spent at the Vermont campus. Credits earned toward an M.Litt. at Bread Loaf expire after 10 years.



Master of Arts (M.A.)

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Master of Letters
(M.Litt.)

•
Courses in Continuing
Graduate Education



Virtually since the beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts.



A scene from the 2001 Bread Loaf production of Ibsen's *Master Builder*.

Program in Continuing Graduate Education

The School allows students not seeking a degree to enroll for a summer in a non-degree status in continuing graduate education. Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their bachelor's degree and may take up to two units of course work. Their courses may be transferred to their home institutions, or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

The Program in Theater

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer's major production; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing. In recent years,

major productions at Bread Loaf have included *All's Well That Ends Well*; *Endgame*; *Three Penny Opera*; Shakespeare's *Henriad*; and, last summer, Ibsen's *The Master Builder*. These productions take place in Bread Loaf's Burgess Meredith Theater. The play in 2002 will be *Much Ado about Nothing*.

New plays written by Bread Loaf students are occasionally produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Financial Aid

Because of the generosity of Bread Loaf students, faculty, and other friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants (in Vermont, Oxford, New Mexico, and Alaska) and/or work-aid (in Vermont, New Mexico, and Alaska). The aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Office of Financial Aid. (For more information, visit the Office of Financial Aid's website at www.middlebury.edu/~finaid.) Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible after they are received.

Awards & Scholarships

In addition, Bread Loaf offers the following scholarships and awards.

Educational Foundation of America Fellowships for Teachers of Native Students in Alaska, Arizona, and New Mexico: Bread Loaf will offer fellowships to Alaska teachers of Native Alaskan students and to Arizona and New Mexico teachers who teach in predominantly American Indian schools to attend Bread Loaf in Alaska or New Mexico. These EFA fellowships will cover tuition, room, board, and travel up to \$5,500. Fellowship recipients will take a full load of courses at Bread Loaf, receive training in telecommunications, and will become members of the Bread Loaf Teacher Network.

Bread Loaf in the Cities: Carnegie Fellowships: In 2002, Bread Loaf will offer fellowships covering costs for tuition, room, board, and travel up to \$6,000 for teachers at target schools in four cities: Columbus, Ohio, Lawrence, Massachusetts, Greenville, South Carolina, and Providence, Rhode Island. Besides taking a full load of courses at Bread Loaf, fellowship

recipients will plan follow-up projects with other teachers in their cities and among the community of fellows as a whole.

Geraldine R. Dodge Fellowships for Rural and Small-Town New Jersey Teachers: A generous grant from the Geraldine R. Dodge Foundation will provide fellowships for middle and high school teachers in rural New Jersey public schools, covering tuition, room, board, and travel up to \$5,000. Fellowship recipients will take a full load of courses at Bread Loaf, receive training in telecommunications, and become members of the Bread Loaf Teacher Network.

Other Special Fellowships: The departments of education in Kentucky and school districts in Trenton, New Jersey and Greenville, South Carolina are generously providing fellowships for teachers to attend Bread Loaf in 2002.

To receive more information about any of these special fellowships, write to James Maddox, director, at the Bread Loaf School of English office.



Please check the Bread Loaf web site www.middlebury.edu/~blse for the most recent listing of all special fellowships.



Grove Quad at Lincoln College, Oxford.

Other Information

Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project, which consists of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is submitted in early April following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. A tuition fee of \$1,600 is charged for each reading project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the summer project and for submitting a coherent and well-conceived prospectus for the summer's work; students should submit the prospectus when they register for courses, no later than April 1. For M.A. and M.Litt. candidates, the summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or better; for M.Litt. candidates, the project must be in the student's area of concentration. A tuition fee of \$1,600 is charged for each reading project.

Oxford Tutorial Reading Projects

Students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course in Vermont, New Mexico, or Alaska. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer. Students must submit proposals no later than April 1. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,600 will be charged for each tutorial.

Lecture Program and Other Activities

The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and critics, such as Julia Alvarez, C.L. Barber, Saul Bellow, John Berryman, R.P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Tony Kushner, Sinclair Lewis, Archibald MacLeish, Howard Nemerov, Dorothy Parker, Stephen Rosenblatt, Carl Sandburg, Allen Tate, Richard Wilbur, and William Carlos Williams. Similar programs of lectures are held at the other three campuses.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

Each week in Vermont, students have the opportunity to see classic or modern films. At all four campuses, they are invited to join the Bread Loaf Madrigalists or other singing groups, and give informal performances each summer.

Students at all four campuses give frequent readings from their own writings.

Course Registration

Course choices should be made following receipt of the official bulletin or after courses have been posted on the Bread Loaf website, and course registration will begin on March 1. Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

At all campuses except Oxford, students may, with the instructor's permission, audit another course in literature, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf in Vermont. Required texts for each course are available for students. It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. Although it is impossible to advise students of all changes in advance, the bookstore will stock copies of the substituted texts.

Students going to Alaska, New Mexico, and Oxford must purchase their own copies of the texts to be used; Bread Loaf does not maintain bookstores at these campuses.

Library Facilities

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students.



The Radcliffe Camera, Bodleian Library, Oxford.

The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

In New Mexico, students have use of the library at St. John's College.

In Alaska, students have access to the library of the University of Alaska Southeast.

Computer Facilities

At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC's; instruction in the use of computers and of various forms of software will be provided when needed. Computer facilities are also available in Alaska, New Mexico, and Oxford. Bread Loaf encourages students to bring their own computers for their personal use.

BreadNet

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, a national computer network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers and their classrooms. All Bread Loaf students, faculty, staff, and graduates, after a suitable introduction to BreadNet, are invited to join.

Medical Facilities

At Bread Loaf/Vermont a nurse is in daily attendance, and the College medical director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the Alaska, New Mexico, and Oxford sites, students with medical needs will be referred to local doctors.

Accommodations

Dormitory housing at Bread Loaf in Vermont is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, although the Bread Loaf office provides housing lists. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn; there is also a snack bar in the Barn. The School contracts the services of a local day care center to provide a reasonably priced child-care program for children of students, faculty, and staff.

At Oxford, students have single accommodations, occasionally consisting of living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses and apartments for students with families.

In New Mexico, students are lodged in double rooms at St. John's College. The Bread Loaf office may be able to give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John's.

In Alaska, dormitory housing at the University of Alaska Southeast is available for students without families accompanying them. Student rooms are doubles; four students in two rooms will share a common living area and bathroom facilities. A limited number of single rooms are available for an additional fee. There are a limited number of two-bedroom apartments for families on the UAS campus. Meals are served to on-campus students at UAS.

Transportation

For students attending Bread Loaf/Vermont, the closest bus stop, serviced by Vermont Transit buses from Montreal, Boston, Albany, and New York City, is in Middlebury, 11 miles from the Bread Loaf campus. The Bread Loaf taxi meets all buses on June 25. A number of airlines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses or by taxi.

Students going to Oxford are expected to make their own travel arrangements. In early spring, Bread Loaf will send information covering details of preparation for the trip abroad and living at Oxford.

Students going to New Mexico from long distances probably do best to fly to Albuquerque and either rent a car for the drive to Santa Fe or take ground transportation from Albuquerque to Santa Fe.

Students going to Alaska are expected to make their own travel arrangements.

Students will receive information in the spring about traveling to all four campuses.

Recreation

Since the elevation at Bread Loaf/Vermont is 1,500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of the Green

Mountain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are dances in the Bread Loaf Barn.

The extensive campus offers many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Jogging and hiking trails are everywhere. A beach at Lake Dunmore is 12 miles from the School. At Bread Loaf, there are Johnson Pond and nearby Lake Pleiad.

At Oxford, the School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have, either officially or unofficially, taken excursions to locales associated with the courses, such as the Lake District and Ireland.

St. John's is located in Santa Fe. In the larger area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

The University of Alaska Southeast is located on Auke Lake, just outside Juneau, a short distance from the Mendenhall Glacier on one side and the Gastineau Channel and the Alexander Archipelago on the other. Not far from Juneau are Glacier Bay and Sitka, the old Russian capital of Alaska. Juneau is accessible from the lower 48 states only by boat or plane.

Transcripts

One official transcript from the Bread Loaf School of English will be issued by Middlebury College free of charge the first time a student requests a transcript. A fee of \$5 is charged for each additional transcript and all subsequent transcripts; there is a charge of \$1 for each additional copy sent at the same time to the same address. Requests for transcripts must be made by the individual student in writing (not by e-mail) to the Director of Academic Records, Sunderland Language Center, Middlebury College, Middlebury, VT 05753. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the comptroller.

Letters of Reference

Requests for letters of reference should be made to the associate director of the School, through the Bread Loaf office, not to former Bread Loaf faculty.

Transfer Credits

Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better.

Graduate credits transferred from other institutions expire after 10 years have elapsed since the study was done. Even graduate credits earned at Bread Loaf expire after 10 years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

The tuition fee for students going to Vermont, New Mexico, or Alaska includes a fee for an accident insurance policy with limited coverage.

Each accepted applicant who wishes to register is required to pay a \$200 enrollment deposit, refundable up until May 1, which is applied to the student's total bill. An applicant is officially enrolled in the Bread Loaf program only upon receipt of this deposit. Money should not be sent until payment is requested. Rooms are assigned only to students enrolled officially. In order to be fair to students waitlisted for on-campus housing, students who intend to live off-campus must notify the Bread Loaf office no later than May 1. Students who move off-campus after this date will incur a penalty fee of \$200.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

An additional \$1,600 is charged when students take a third course for credit.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

- Before the end of first week of classes: 60 percent of tuition plus prorated board
- Before the end of second week of classes: 20 percent of tuition plus prorated board
- Thereafter: board only, prorated

FEES

Alaska:

| | |
|-----------------|----------------|
| Tuition: | \$3,195 |
| Room and Board: | <u>\$1,950</u> |
| Total: | \$5,145 |

New Mexico:

| | |
|-----------------|----------------|
| Tuition: | \$3,195 |
| Room and Board: | <u>\$2,215</u> |
| Total: | \$5,410 |

Oxford:

Comprehensive Fee: \$5,960

Vermont:

| | |
|----------|---------|
| Tuition: | \$3,195 |
| Board: | \$1,175 |
| Room: | \$ 470 |
| Total: | \$4,840 |

The Faculty

ADMINISTRATION

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Professor of English, George Washington University; Dean of Graduate and Special Programs, Middlebury College; and Director of the Bread Loaf School of English.

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University, and Associate Director of the Bread Loaf School of English.

Dianne Baroz, Administrative Associate.

Lexa deCourval, Administrative Assistant.

Judy Jessup, Administrative Assistant.

Elaine Lathrop, Administrative Associate/Office Manager.

Sandy LeGault, Assistant to the Director/Director of Admissions.

AT BREAD LOAF IN ALASKA

James R. Andreas, Sr., B.A., Northwestern University; M.A., Johns Hopkins University; Ph.D., Vanderbilt University. Professor of English Emeritus, Clemson University; Senior Editor, *The Upstart Crow: A Shakespeare Journal*.

Kevin Dunn, B.A., University of Louisville; M.A., Oxford University; Ph.D., Yale University. Associate Professor of English, Tufts University, and Director of the Bread Loaf School of English in Alaska for the 2002 session.

Carla Mazzio, B.A., Barnard College; M.A., Ph.D., Harvard University. Assistant Professor of English, University of Chicago.

Joseph A. McVeigh, B.A., Brown University; M.A., Biola University. Educational Consultant.

Jeffrey Nunokawa, B.A., Yale College; Ph.D., Cornell University. Associate Professor of English, Princeton University.

Jeffrey Porter, B.A., SUNY at Buffalo; Ph.D., University of Oregon. Lecturer and Director of Multimedia Studies, Department of English, University of Iowa.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Associate Professor of English, University of Iowa.

John Warnock, B.A., Amherst College; B.A., M.A., Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

AT BREAD LOAF IN NEW MEXICO

Courtney Cazden, A.B., Radcliffe College; M.Ed., University of Illinois; Ed.D., Harvard University. Charles William Eliot Professor Emerita, Harvard Graduate School of Education.

Deirdre David, B.A., M.A., Ph.D., Columbia University. Professor of English, Temple University.

Kate Flint, B.A., M.A., D.Phil., Oxford; M.A., University of London. Professor of English, Rutgers University.

Kenneth Lincoln, B.A., Stanford University; M.A., Ph.D., Indiana University. Professor of English and American Indian Studies, University of California, Los Angeles.

Arthur L. Little, Jr., B.A., Northwestern University; M.A., Ph.D., Harvard University. Associate Professor of English, University of California, Los Angeles.



*Student quarters
Alaska campus.*

Andrea Abernethy Lunsford, B.A., M.A., University of Florida; Ph.D., Ohio State University. Professor of English and Director of Writing, Stanford University, and Director of the Bread Loaf School of English in New Mexico for the 2002 session.

Stephen Pitti, B.A., Yale College; M.A., Ph.D., Stanford University. Assistant Professor of History and American Studies, Yale University.

John Richetti, B.A., St. Francis College; M.A., Ph.D., Columbia University. A.M. Rosenthal Professor of English, University of Pennsylvania.

Nigel Smith, B.A., University of Hull; M.A., McGill University; D.Phil., Oxford. Professor of English, Princeton University.

AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Michael Dobson, B.A., M.A., D.Phil., Oxford. Professor of Renaissance Drama, University of Surrey Roehampton, London.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the 2002 session.

Christine Gerrard, B.A., Oxford; M.A., University of Pennsylvania; D.Phil., Oxford. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Vincent Gillespie, M.A., D.Phil., Oxford. Tutor and Fellow, St. Anne's College; Reader in English Language and Literature, University of Oxford.

Douglas Gray, M.A., F.B.A., New Zealand and Oxford. Fellow, Lady Margaret Hall and J.R.R. Tolkien Professor of English Literature and Language Emeritus, University of Oxford.

Jeri Johnson, B.A., Brigham Young University; M.A., M.Phil., Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Margaret Kean, M.A., D.Phil., Oxford. Fellow and Tutor in English, St Hilda's College; Lecturer in English, University of Oxford.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford, and Consultant to the Director of Bread Loaf/Oxford.

Helen Small, B.A., Victoria University of Wellington (New Zealand); Ph.D., Cambridge. Fellow and Tutor in English, Pembroke College; Lecturer in English, University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Director of Education at the Shakespeare Centre in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. Emeritus Professor of the Humanities, Middlebury College; Emeritus Fellow of Worcester College, University of Oxford.

Nigel Wood, B.A., University College, Oxford; M.A., Indiana University; Ph.D., University of Durham. Professor of English, De Montfort University, and Honorary Research Fellow at the Shakespeare Institute, University of Birmingham.



*2001 FACULTY AT
BREAD LOAF IN
OXFORD (left to right):
Nigel Smith, John Fyler,
Douglas Gray, Christine
Gerrard, Sam West,
Diane Purkiss, Michael
Dobson, Paul Muldoon,
Jim Maddox.*



AT BREAD LOAF IN VERMONT

Isobel Armstrong, B.A., Ph.D., University of Leicester. Professor of English, Birkbeck College, University of London.

Michael Armstrong, B.A., B.Phil., Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Valerie Babb, B.A., Queens College, City University of New York; M.A., Ph.D., State University of New York at Buffalo. Professor of English, Georgetown University.

Mary Pat Brady, B.A., Arizona State University; Ph.D., University of California, Los Angeles. Assistant Professor of English and Latino Studies, Cornell University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor, University of Iowa.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College, and Editor, *New England Review*.

Oskar Eustis, Artistic Director, Trinity Repertory Company, and Visiting Associate Professor of Theatre and English, Brown University.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson

University. Coordinator of Bread Loaf's courses in writing and Codirector of the Bread Loaf Teacher Network.

Jennifer Green-Lewis, M.A., Edinburgh University; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Victor Luftig, B.A., Colgate University; M.A., Johns Hopkins University; Ph.D., Stanford University. Associate Professor and Codirector of the Center for the Liberal Arts, University of Virginia.

Alan Mokler MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury College. Assistant Professor of Theatre Arts, University of Iowa.

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English, Georgetown University, and Editor, *American Quarterly*.

Beverly J. Moss, B.A., Spelman College; M.A., Carnegie-Mellon University; Ph.D., University of Illinois, Chicago. Associate Professor of English, Ohio State University.

2001 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Jonathan Freedman, Jonathan Fried, Shirley Brice Heath, Susanne Wofford, Cindy Rosenthal, Brian McEleney, Margery Sabin, Jim Maddox, Dixie Goswami, Alan MacVey, Carol MacVey, Jonathan Strong, Michael Armstrong, Valerie Babb. Back row: James Andreas, Anna Belknap, Christian Billings, Harriet Chessman, Emily Bartels, Michael Cadden, Anne Scurria, Barry Press, Sean Meehan, Robert Stepto, Andrea Lunsford, David Huddle, Stephen Donadio.

Paul Muldoon, B.A., Queen's University, Belfast. Howard G.B. Clark '21 Professor in the Humanities, and Director, Creative Writing Program, Princeton University.

Jacqueline Jones Royster, B.A., Spelman College; M.A., D.A., University of Michigan. Associate Professor of English, Ohio State University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, Georgetown University.

Valerie Smith, B.A., Bates College; M.A., Ph.D., University of Virginia. Professor of English and African American Studies, Princeton University.

Robert Stepto, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Jonathan Strong, B.A., Harvard University. Senior Lecturer in English, Tufts University.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Associate Professor of English, University of Wisconsin, Madison.

Michael Wood, B.A., M.A., Ph.D., Cambridge University. Charles Barnwell Straut Professor of English, Princeton University.

COURSES

AT BREAD LOAF IN ALASKA

Group I (Writing and the Teaching of Writing)

1. Teaching English as a Second Language

Mr. McVeigh/T, Th 9-11:45

This course is designed to equip teachers to meet the needs of students with limited English proficiency. Drawing on insights from second language acquisition theory, we will explore the linguistic structure of English, examine variables affecting individual learners, and consider the sociopolitical and institutional contexts of instruction. As we engage in a critical examination of how we teach, we will seek an understanding of how students learn and develop in a second language and of how we can recognize and build on the cultural strengths of our students and communities. We will also work to develop a wide repertoire of teaching strategies and consider how to adapt them to fit a particular instructional context, including the use of a variety of instructional resources and evaluation strategies. We will consider how technology can be used to enhance instruction and student learning, gain access to professional resources and development opportunities, and connect learning activities to real-world situations outside the classroom environment. We will make considerable use of the experience of the students in the course. While previous work with second language learners is not required, Bread Loaf participants who are currently working with second language learners are encouraged to bring samples of their students' work for discussion and analysis. Students in the course will investigate aspects of working with language minority students that are of particular relevance to their own teaching and explore them in depth, sharing their insights with the class through projects, presentations, and an online course conference.

Texts: H. Douglas Brown, *Teaching by Principles*, 3rd ed. (Pearson); Diane Larsen-Freeman, *Techniques and Principles in Language Teaching*, 2nd ed. (Oxford); Richard Day and Julian Bamford, *Extensive Reading in the Second Language Classroom* (Cambridge); Beatrice Mikulecky, *A Short Course in Teaching Reading Skills* (Addison-Wesley); Nancie Atwell, *In the Middle: New Understandings about Writing, Reading, and Learning*, 2nd ed. (Boynton/Cook Heinemann); Cherry Campbell, *Teaching Second Language Writing* (Heinle & Heinle).

8. Technology-Enhanced Learning and Teaching

Mr. McVeigh/M, W 9-11:45

This course explores the use of technology in the teaching of English and language arts. We will examine how to find, evaluate, and cite online resources for teachers and students. We'll consider how to use the internet to develop meaningful communication, relationships, and communities. Other topics will include the use of electronic presentation software, the publishing of student work online, experimentation with digital images, and the design and creation of web sites. Together we will develop projects to enhance teaching and learning in our own classrooms and to disseminate resources within the Bread Loaf community and beyond. Previous experience in web design or online learning is not necessary, though a basic level of comfort and familiarity with computers is helpful.

Texts: Preston Gralla, *How the Internet Works*, 6th ed. (Que); Gordon Graham, *The Internet: A Philosophical Inquiry* (Routledge); *Electronic Networks: Crossing Boundaries/Creating Communities*, ed. Tharon Howard and Chris Benson (Boynton/Cook/Heinemann); Jenny Preece, *Online Communities: Designing Usability, Supporting Sociability* (Wiley); Scott Christian, *Exchanging Lives: Middle School Writers Online* (NCTE); Patrick Lynch and Sarah Horton, *Web Style Guide: Basic Design Principles for Creating Web Sites* (Yale); Robin Williams and John Tollett, *The Non-Designer's Web Book*, 1st or 2nd ed. (Peachpit). For those who would like to work on their internet skills in advance of the course, the following is recommended: Mark Walker, with Rogers Cadenhead, *How to Use the Internet*, 4th or 5th ed. (ZD Press or Sams). Additional readings and online resources will be provided in Juneau.

35. The Ethnographic Essay

Mr. Porter/T, Th 9-11:45

Edward T. Hall has written that culture often hides more than it reveals. The goal of the ethnographic essay is to find and write about those hidden things, integrating the anthropological practice of observing and listening with the literary arts of shaping, interpreting, and writing. This course will experiment with selected modes of ethnographic writing by engaging with classic works of literary ethnography that document the life of local cultures. We will read and discuss techniques of oral history as captured in Terkel's collection of oral testimonies by working men and women about their jobs; the formation of subculture in Wolfe's portrait of a California surfing elite; the nature of auto-ethnography in Kingston's analysis of growing up in two worlds; the interplay of text and image in Agee and Evans' striking portrait of depression-era sharecroppers; and the critique of class in Orwell's documentary essay on coal miners in northern England. Additionally, we will screen selected ethnographic films. Written work will include a series of short exercises building towards a final ethnographic project of the student's own choosing.

Texts: Bruce Chatwin, *Songlines* (Penguin); George Orwell, *The Road to Wigan Pier* (Harvest); Tom Wolfe, *The Pump House Gang* (Bantam Doubleday); James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Mariner); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Studs Terkel, *Working* (New Press).

199. Writing about Place

Mr. Warnock/M, W 2-4:45

"To know a place, like a friend or lover, is for it to become familiar. [T]o know it better is for it to become strange again." —Rebecca Solnit
Writing about place can be seen as both a narrower and a larger undertaking than writing about "nature": narrower because it does not focus attention on general or universal principles, larger because the "natural" features are only part of what is imagined to constitute a "place." "Place" invokes dimensions of social and cultural as well as natural life. Other connotations of "place" (according to the *OED*) are "refuge," "vantage," and even "station." In more abstract terms, "place" suggests the achievement of a kind of order and stability, as is seen by reverse implication in such expressions as being "all over the place," or "out of place." "Place" also has connotations that link it to the realms of writing and reading, as in the ideas of "topic" (from Greek *topos*, place) and of "marking" or "losing" one's place. In short, "place" is an idea that has many dimensions, and writing about place can take many forms. In this course, we will read non-fiction that develops some of the dimensions of "place" and will write, workshop, and revise some writing about place every two weeks. The three pieces will be turned in at the end of the course in a portfolio with a reflective essay. We will read a good deal about Alaska and the West but will not restrict ourselves to those places as subjects. Before coming to Juneau, class members should read John McPhee's *Coming into the Country* (1976). In Juneau, we will give our attention to the following books in the following order (along with some shorter pieces that will be available in Juneau). (Students who enroll in this course will not be permitted to enroll in "Literature and the Environment.")

Texts: Barry Lopez, *Arctic Dreams: Imagination and Desire in a Northern Landscape* (Vintage); Richard Nelson, *The Island Within* (Vintage); Terry Tempest Williams, *Refuge: An Unnatural History of Family and Place* (Vintage); Rebecca Solnit, *Savage Dreams: A Journey into the Landscape Wars of the American West* (California); Leslie Marmon Silko, *Storyteller* (Arcade).

Group II (English Literature through the Seventeenth Century)

19. Chaucer

Mr. Andreas/M, W 2-4:45

While Chaucer has been called the "father of the English Language," he seemed to become progressively more interested in the "mother tongue" throughout his career. He defends *speaking* "pleynly" and "ful brode" in verse—as Christ "*spak* in Holy Writ"—and his poetry, some of which he might even have delivered himself, was plainly written for oral recitation and even dramatic performance. Armed with this premise, we will be

studying most of *The Canterbury Tales*, *Troilus and Criseyde*, and selections from the dream visions. Related topics for consideration will include festive and carnivalesque frames for the poetry of Chaucer, gender and genre issues, Chaucer's appropriation of classical materials, and the interrogation of patriarchal traditions in the poetry. We will also look at secondary sources on the history of "the vulgar tongue," European festive practices, and oral poetics by cultural historians and critics such as Mikhail Bakhtin, Eric Havelock, Albert Lord, Walter Ong, and Paul Zumthor.

Texts: *The Complete Poetry and Prose of Geoffrey Chaucer*, ed. John Hurt Fisher (Harcourt); Mikhail Bakhtin, *Rabelais and His World* (Indiana); Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (Routledge).

65. Shakespeare's Globe/Global Shakespeare

Mr. Andreas/T, Th 2-4:45

H.L. Mencken quipped that Shakespeare's heroes were mostly foreigners. Only his clowns were English. The course will consider the conventions of the Elizabethan stage as they developed in response to the new theatrical challenges of the Globe Theater as well as the global interest Shakespeare's plays have generated over the centuries. In light of the restoration of the Globe, we will also be studying the ways in which this theater—the idea for which was conceived in part by Shakespeare himself—was global in its shape, design, and acoustics and was used by the playwright to provide his audiences with vistas of the old, the current, and the new worlds of their own era. We will study six plays in which Shakespeare highlights difference, variety, heterogeneity, and the vital interaction of radically different ethnic and racial groups. The appropriation of these plays by other cultures, their translation into other languages, and adaptation in other media—particularly film—will also be a subject of the course.

Texts: We will use the Signet Classic editions which are cheap, portable, and contain ample selections from the sources, critical traditions, and production history of the plays under investigation: *Titus Andronicus*; *A Midsummer Night's Dream*; *The Merchant of Venice*; *The Tragedy of Othello the Moor of Venice*; *The Tragedy of Antony and Cleopatra*; *The Tempest*.

171. Articulation and Loss: Literary Traditions from Sidney to Milton/Ms. Mazzio/M, W 2-4:45

This course will examine literary texts (drama, poetry, and prose) of the seventeenth century that explore strategies for confronting, representing, and recuperating loss. We will investigate conventions of the love lyric, elegy, revenge, and tragic drama; and the course will culminate in a reading of sections of Milton's *Paradise Lost* and *Samson Agonistes*. The course will begin with a consideration of relationships between loss and revenge in Shakespeare's *Hamlet*. In this section, we will consider issues of mourning, articulation, and the "objective correlative" in revenge drama from a range of critical perspectives. We will then turn to the elegy, comparing Milton's "Lycidas" with elegies of Donne, Phillips, and others, considering issues of poetic form, the tradition of the elegy, and the question of gender in the articulation of loss. The course will then turn to tensions between idealism and recognition in the love lyric, and specifically the question of what it means to love, describe, and recuperate an absent or lost object in writing. In this section we will consider the love lyric and the blazon, considering the ambivalence subtending eroticized description from Petrarch to Donne. The next two weeks will focus on Milton, exploring the dramatic and poetic tropes of loss at work in sections of *Paradise Lost* and *Samson Agonistes*. Our final week will be devoted to completing our work on Milton and, centrally, to class presentations. Each class member will present a reading of one or more of the works that we have studied in the course; it is expected that this oral presentation will be expanded into the final paper. There will be short writing assignments during the course and reading questions due at the beginning of each class. Each member will initiate discussion once during the course. Please read *Hamlet* for our first day of class.

Texts: John Milton, *Paradise Lost* (Norton Critical Edition), *Samson Agonistes*, ed. E.T. Prince (Oxford); William Shakespeare, *Hamlet* (single Arden edition); Ben Jonson, *The Devil is an Ass and Other Plays* (Oxford World Classics); *The Penguin Book of Renaissance Verse*, ed. David Norbrook (Penguin).



The University of Alaska Southeast.

Group III (English Literature since the Seventeenth Century)

34. The Social Character of the Victorian Novel

Mr. Nunokawa/T, Th 9-11:45

In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions like these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the nineteenth century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge, such as the social sciences emerging at the same period, which take, as the novel does, society itself as their object?

Texts: Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles* (all in Penguin editions). In addition, there will be some theoretical and historical texts which will help situate our consideration of the novels, including: Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (excerpts); *The Sociology of Georg Simmel*, ed. Kurt Wolff (excerpts); Raymond Williams, *The Country and the City*; Emile Durkheim, various essays; Neil Hertz, "Recognizing Casaubon"; these texts will either be on reserve or photocopied for the class.

66. Literature of the Fin de Siècle

Mr. Nunokawa/M, W 9-11:45

This course will consider a range of late nineteenth-century English texts written in the last two decades of the nineteenth century, with particular emphasis on the works of Oscar Wilde. We will be concerned especially with how these texts embody and illuminate various crises—aesthetic, erotic, ethnic, and economic—that occupied the culture of the fin de siècle. Sexual anxiety dwells at the heart of all the work we will read, and we will investigate how late nineteenth-century anxieties about the erotic help to provoke, resolve, and obscure other social anxieties, and, in turn, how other social anxieties help to provoke, resolve, and obscure anxieties about the erotic.

Texts: George Eliot, *Daniel Deronda* (Penguin); Bram Stoker, *Dracula* (Penguin); Sigmund Freud, *Dora*, ed. Philip Rieff (Macmillan); Oscar Wilde, *The Picture of Dorian Gray* (Norton); *The Importance of Being Earnest* (any edition); *The Soul of Man, De Profundis, The Ballad of Reading Gaol*, ed. Isobel Murray (Oxford World Classics); H.G. Wells, *The Time Machine* (any edition); Arthur Conan Doyle, *Sherlock Holmes: Selected Stories*, intro. by S.C. Roberts (Oxford); Joseph Conrad, *Heart of Darkness*, ed. Paul O'Prey (Penguin); Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (any edition); Edith Wharton, *The House of Mirth* (Norton Critical Edition); Henry James, "The Altar of the Dead" (any edition in any volume of James's short stories will be fine). There will be on reserve some other theoretical texts from which we will consider excerpts: *The Sociology of Georg Simmel*, ed. Kurt Wolff (Free Press); Emile Durkheim, *Selected Writings*, ed. Anthony Giddens (Cambridge); Michel Foucault, *The History of Sexuality*.

234. Virginia Woolf and the Perils of Identity

Ms. Mazzio/T, Th 2-4:45

This course will investigate the life and writing of Virginia Woolf from a range of critical and analytic perspectives. Focusing in particular on questions of identification, emotion, and experiments with literary form, we will explore her novels, selections of her short fiction, and excerpts from her diaries, letters, and critical writing, alongside selected writing by her contemporaries. In order to give class members a chance to experiment with a range of critical approaches, there will be short writing assignments throughout the course, reading questions due at the beginning of each class, one class presentation, and a final paper. Please read *A Room of One's Own* for our first day of class.

Texts: Virginia Woolf, *A Writer's Diary*, *Moments of Being*, *A Room of One's Own*, *Jacob's Room*, *Mrs. Dalloway*, *Orlando*, *To the Lighthouse*, *Between the Acts*, *The Waves*, *The Complete Shorter Fiction of Virginia Woolf* (all Harvest). In addition, we will read Nigel Nicholson, *Portrait of a Marriage* (Chicago) and *The Letters of Vita Sackville-West to Virginia Woolf*, ed. Louise de Salvo and Michell Leaska (Morrow; this book is out of print and will be placed on reserve).

Group IV (American Literature)

144. American Postmodernism

Mr. Porter/T, Th 2-4:45

According to Frederic Jameson, postmodernism is what you get when modernization is complete. This course will examine the representation and critique of postmodern American culture in contemporary fiction. Our readings will focus on a series of key novels posing a range of narrative responses to an America broadly reshaped by new developments in

technology, information, the media, and consumer culture. Throughout the course, we will trace the efforts of these novels to define postmodernity and to understand its dilemmas. Our immersion into the world of contemporary American fiction will be supplemented by a few film screenings and theoretical readings (all on reserve). Writing assignments will include two analytical essays on issues emerging from the readings, as well as short informal responses to individual texts.

Texts: Thomas Pynchon, *The Crying of Lot 49* (Perennial Classics); Don DeLillo, *White Noise* (Penguin); Toni Morrison, *Jazz* (Plume); Art Spiegelman, *Maus I* (Pantheon); William Gibson, *Neuromancer* (Ace); Ursula LeGuin, *The Left Hand of Darkness* (Ace); Ishmael Reed, *Mumbo Jumbo* (Scribner).

184. Literature and the Environment

Ms. Sponsler/T, Th 9-11:45

This course offers an introduction to American environmental literature and to the burgeoning field of ecocriticism, whose visibility has ushered in what some have called the "greening of the humanities." In order to carve out a manageable slice from the wealth of available material, each week's readings will explore a specific topic through one or two central texts, which we'll consider in the context of selected historical and theoretical or critical essays (all of which will be available on reserve). Topics, in the order in which we'll tackle them, will include: American pastoral, especially as inspired by Thoreau (Dillard and Abbey); history and the environment, including early European and Native American views of America (Hogan and Silko); nature and place, with a focus on Alaska (Lopez and Nelson); the ecology of the body and ecofeminism (Ehrlich and Williams); and the death of nature, or dystopias and alternate environments (Boyle). Writing assignments will include two analytical essays on issues suggested by the readings as well as a short nonfiction piece on an environmental topic inspired by the course's concerns. Our goal will be to learn about the past history, current practice, and critical contexts of the genre of American ecoliterature. Any editions of the following texts will do. (Students who enroll in this course will not be permitted to enroll in "Writing about Place.")

Texts: Annie Dillard, *Pilgrim at Tinker Creek* (Harper Perennial); Edward Abbey, *Desert Solitaire* (Ballantine); Linda Hogan, *Dwellings* (Touchstone); Leslie Marmon Silko, *Ceremony* (Penguin); Richard Nelson, *The Island Within* (Vintage); Barry Lopez, *Arctic Dreams* (Vintage); Gretel Ehrlich, *A Match to the Heart* (Penguin); Terry Tempest Williams, *Refuge* (Vintage); T.C. Boyle, *A Friend of the Earth* (Penguin).

Group V (World Literature)

186. The English Bible

Mr. Dunn/M, W 9-11:45

In this course we will read substantial selections from the Bible. Although we will consider theological, textual, and historical perspectives in our reading, the primary focus will be literary. Our most sustained inquiries will be into questions of narrative, but we will also consider issues of poetics, genre, and translation. Finally, we will discuss the place the Bible has in the history of interpretation, with particular emphasis upon the way the book interprets itself and establishes its own canonicity.

Texts: *The Oxford Study Bible*, ed. M. Jack Suggs, et al. (Oxford); any inexpensive edition of the King James version.



All-school photo at Bread Loaf/Alaska.

208. Introduction to Cultural Studies

Ms. Spensler/T, Th 2-4:45

This course offers a hands-on introduction to the lively and diverse movement known as cultural studies. Our focus will be on the key theories that have contributed to cultural studies: new criticism and formalism, reader response, semiotics and structuralism, Marxism and materialism, deconstruction, psychoanalysis, and feminism and gender criticism. Tackling one each week, we'll read about the theory—examining and critiquing its central concerns and strategies—then try it out. By the end of the summer, you'll have done a new critical interpretation of a poem, a reader-response analysis of a romance or western, a structuralist reading of a building, a Marxist/materialist analysis of a film, a deconstruction of an advertisement, and a cultural critique of a local performance. For written work, you'll develop your choice of any three of these exercises into short analyses. The goal will be to learn about the history and practice of current cultural studies as a way of enriching your own thinking, teaching, and writing. Copies of the three required texts will be on reserve, along with supplemental, but not required readings. If you'd like to save money, you can buy older editions of the texts, so long as you don't mind using the reserve copy to cover any material they leave out. We'll read all of Eagleton along with weekly selections from Abrams and the anthology.

Texts: M.H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Harcourt); Terry Eagleton, *Literary Theory: An Introduction*, 2nd ed. (Minnesota); *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (Blackwell).

IN NEW MEXICO

Group I (Writing and the Teaching of Writing)

161. Writing and Teaching Writing across Cultures

Ms. Lunsford/T, Th 9-11:45

In "How to Tame a Wild Tongue," Gloria Anzaldúa says, "So, if you want to really hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity—I am my language." Anzaldúa goes on to detail her language, with its mix of Tex/Mex, English, and Spanish, and to map the borderland territory those she calls "new mestizas" must inhabit. Today, our classrooms are alive with students from such borderlands, from widely varying cultural and language backgrounds. Yet most teachers of English have been trained to teach to a monocultural and monolingual population. This course aims to challenge old assumptions and paradigms of teaching writing and to investigate what we now know about teaching writing across cultures and communities. We will begin at home, with the language struggle of African Americans, Latino/Latinas, Chicano/Chicanas, and Native Americans, and move to broader transnational contexts as we go along. Our focus will be resolutely on equipping ourselves to teach on the borderlands and on developing materials for use in our classrooms. Participants who wish to work on a piece of teacher research, or on writing an essay for publication, should bring a rough draft as well as the data they have drawn on in their research.

Texts: *Students' Right to Their Own Language* (NCTE); Helen Fox, *Listening to the World* (NCTE); Victor Villanueva, *Bootstraps: From an American Academic of Color* (NCTE); David Foster and David Russell, *Writing and Learning in Cross-National Perspective: Transitions from Secondary to Higher Education* (NCTE); Leslie Marmon Silko, *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* (Touchstone); Carolyn Steedman, *Landscape for a Good Woman* (Rutgers); Andrea Lunsford, *The Everyday Writer* (Bedford/St. Martin's); and essays by Geneva Smitherman, Jacqueline Jones Royster, John Rickford, Gloria Anzaldúa, bell hooks, Anuradha Dingwaney, Dixie Goswami, and others (photocopies of the essays will be available at Bread Loaf).

177. Voices of Learning, Writing, and Teaching

Ms. Cazden/T, Th 2-4:45

Expressing one's voice in writing, as in speaking, is subject to many influences: the personal and cultural experience of the speaker/writer; expectations of one's audience, including the "standards"; and differences of culture and power in the moment and place, especially in school. This course will explore these complex influences on our students and ourselves. Together, we will read (in this order) a novel, four books by teachers about

their work, and one more general text. Individually, class members will write frequent short reflections and a longer piece of nonfiction writing about their own learning or teaching. If possible, please bring to Santa Fe teaching journals, audiotapes of classroom talk or interviews, student portfolios, BreadNet exchanges, etc.

Texts: Ernest Gaines, *A Lesson Before Dying* (Vintage); *Writing to Make a Difference: Classroom Projects for Community Change*, ed. Chris Benson et al. (Teachers College); Victoria Purcell-Gates, *Other People's Words* (Harvard); Cynthia Ballenger, *Teaching Other Peoples' Children* (Teachers College); Jennifer Obidah and Karen Teel, *Because of the Kids: Facing Racial and Cultural Differences in Schools* (Teachers College); and Courtney Cazden, *Classroom Discourse*, 2nd ed. (Heinemann). These paperbacks should be purchased before coming to Bread Loaf. Selections from British writing teachers Romy Clark and Roz Ivanic, *The Politics of Writing* (Routledge), and Russian literary theorist M. Bakhtin will be available on reserve in Santa Fe.

233. Sustaining Indigenous Languages

Courtney Cazden/M, W 2-4:45

In New Mexico, Alaska, and elsewhere in the United States and around the world, indigenous peoples are struggling to sustain and revitalize their native languages. This course is designed for anyone, Native or non-Native, involved in such challenging efforts or just interested in them. It will be organized around issues in that struggle: short and long-term visions; the contributions of home, community, and school; the importance of oral and written (embodied and disembodied) Native literature; the dangers of trivialization of Native knowledge and cultural practices when institutionalized in the public school curriculum; and the special challenge for teachers of English in simultaneously supporting indigenous language use. Examples will be drawn from the U.S. (Native Americans in the Southwest, Native Alaskans, and Native Hawaiians), Canada (First Nations), and New Zealand (Maori). Guests and field trips will provide first-hand contact with local work. Student responsibilities will include participation in class discussions, frequent short reflections, and a final paper.

Texts: Three texts should be read before Bread Loaf, in this order: Teresa McCarty, *A Place to Be Navajo: Rough Rock and the Struggle for Self-Determination in Indigenous Schooling* (Erlbaum); Barbara Harrison, *Collaborative Programs in Indigenous Communities: From Fieldwork to Practice* (Rowman & Littlefield); *When Our Words Return: Writing, Hearing, and Remembering Oral Traditions of Alaska and the Yukon*, ed. Phyllis Morrow and William Schneide (Utah). We will read these two texts together in class: *The Green Book of Language Revitalization in Practice*, ed. Leanne Hinton and Kenneth Hale (Academic); Leanne Hinton, *How to Keep Your Language Alive: A Commonsense Approach to One-on-One Language Learning* (Heyday; available in April). All five paperbacks must be purchased before coming to Bread Loaf.

Group II (English Literature through the Seventeenth Century)

32. John Milton: Poetry, Prophecy, and Revolution

Mr. Smith/M, W 2-4:45

John Milton is remembered as the greatest nondramatic poet in the English language. He was also an advanced advocate of free speech, religious toleration, republicanism, and divorce in an age of revolution. The course will chart his career, focusing upon his development as a poet, but with an emphasis on exploring the links between his poetry and his prose, much of which is poetic in nature. Many of his works are highly imaginative interpretations of parts of the Bible. We will be concerned with his early poetry, including *Comus* and *Lycidas*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. Major themes will be the role of the poet, Milton's understanding of the nature of poetry and poetic language, tyranny and liberty, men and women, sexuality, free will, heresy, evil, and creativity.

Texts: *John Milton: Complete Shorter Poems*, ed. John Carey, 2nd ed. (Addison-Wesley Longman); *John Milton, Paradise Lost*, ed. Alastair Fowler, 2nd ed. (Addison-Wesley Longman); *John Milton: Selected Prose*, ed. C.A. Patrides (Penguin); *The Cambridge Companion to Milton*, ed. Dennis Danielson, 2nd ed. (Cambridge).

51. Shakespeare, Genre, and the Arts of Mortality

Mr. Little/M, W 9-11:45

While the subject of this seminar may seem fairly morbid, in actuality this course will concern itself mostly with the way death functions for Shakespeare as a locus for expounding on a range of gender, sexual, national, philosophical, psychological, and religious issues. Carrying out his own exploitation of the ever so popular *ars moriendi*, the art of dying, Shakespeare turns death into a forum for exploring the imaginative potential of life itself. From dying to mourning and from comedy to tragedy to romance, Shakespeare turns death into a parade of vengeful ghosts, rediscovered loved ones, and animated statues. In short form, this seminar argues that throughout his career Shakespeare struggles to understand the relationship between culture and mortality, between performativity and dying. More broadly, this course may be considered a study in culture and how not only Shakespeare and his contemporaries but also how we here in the twenty-first century think about the relationship between nature and culture.

Texts: Shakespeare: *All's Well That Ends Well*, *Twelfth Night*, *Hamlet*, *King Lear*, *Pericles*, and *The Winter's Tale*. I recommend the 2nd edition of the Riverside or the Norton Shakespeare for complete compilations of Shakespeare's works. I also recommend Signet, Arden, Oxford, New Cambridge editions for texts of individual plays. *Other required texts:* John Donne, *Devotions on Emergent Occasions* (Vintage); Tony Kushner, *Angels in America* (Theatre Communications Group); and Susan Sontag, *Illness as Metaphor and AIDS and Its Metaphors* (Picador USA).

104. Epic, Romance, Novel: Narrative Transformations

Mr. Richetti/T, Th 9-11:45

Reading narratives from antiquity to the early twentieth century, we will seek to understand these three broadly defined literary modes, which may be said to describe the trajectory of changing narrative form and meaning through history in the European tradition, with special emphasis on works written in English. Although our main effort will be to understand profound transformations in narrative form and structure, we will be alert as well to continuities in otherwise distinct literary modes. We will try to see, in fact, how these modes tend to interpenetrate, and one of our efforts as we read novels will be to see how features of epic and romance linger in attenuated or submerged form in them. (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Homer, *The Odyssey*, trans. Robert Fitzgerald (Noonday); *Genesis and Exodus*, in *The Bible* (King James version; photocopies to be distributed at Bread Loaf); *Beowulf*, trans. R.M. Liuzza (Broadview); Longus, *Daphnis and Chloe*, trans. Paul Turner (Penguin); *Gospel According to Matthew*, in *The Bible* (King James version; photocopies to be distributed at Bread Loaf); *Sir Gawain and the Green Knight*, trans. James Winny (Broadview); Geoffrey Chaucer, *The Knight's Tale*, *The Miller's Tale*, *The Franklin's Tale*, and *The Nun's Priest's Tale* in *The Canterbury Tales: Nine Tales and the General Prologue* (Norton Critical Edition, although any edition in Middle English, with good notes, will do); Miguel de Cervantes, *Don Quixote* (selections), trans. John Rutherford (Penguin); Daniel Defoe, *Robinson Crusoe* (Penguin); Joseph Conrad, *Lord Jim* (Penguin).

Group III (English Literature since the Seventeenth Century)

12. Victorian Culture and Society

Ms. David/M, W 9-11:45

We will be reading various works of nonfictional prose and poetry (and one short work of fiction), all written during the long reign of Britain's Queen Victoria, from 1837 to 1901. The course will be organized into six thematic sections—The Country and the City, Sexuality and Gender, Science and Religion, Travel and Imperialism, History, and Aesthetics—and our aim will be to explore what the Victorians themselves thought about their culture and society. Readings will be taken from the texts listed below. To read ahead for the course, please contact Ms. David for a detailed syllabus: deirdre.david@temple.edu.

Texts: *Victorian Prose: An Anthology*, ed. Rosemary J. Mundhenk and Luann McCracken Fletcher (Columbia); *The Broadview Anthology of Victorian Poetry and Poetic Theory*, ed. Thomas J. Collins and Vivienne Rundle (Broadview; concise ed.); Joseph Conrad, *Heart of Darkness* (any edition).

132. Fiction into Film

Ms. Flint/T, Th 9-11:45

What happens when a novel is translated into film? This course examines the challenges of fictional adaptation for the screen. It concentrates on the way film may be used as a critical medium, reinterpreting and reworking a text—sometimes attempting to reproduce what's happening on the page with some accuracy; sometimes producing a far more free adaptation. In class, we will look at the relationship between fiction and film in relation to five major nineteenth-century novels, and look at adaptations ranging from 1920 to the late twentieth century. We shall consider how such things as narrative technique and point of view are used in each medium. This summer, we will be particularly concerned with the theme of the "other" and the outsider, and the possibilities that this offers to both novelist and film-maker.

Texts: Jane Austen, *Mansfield Park* (Penguin); Emily Brontë, *Wuthering Heights* (Penguin); Henry James, *The Portrait of a Lady* (Penguin); Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Penguin); Joseph Conrad, *Heart of Darkness* (Norton).

234. Virginia Woolf in Her Time

Ms. Flint/T, Th 2-4:45

We will be reading writing from throughout Woolf's career, looking at her experiments with style; her interest in the depiction of inner and outer consciousness; her concern with the lives of women; and her understanding of history, biography, and politics. Her fiction will be compared with some shorter works by other women writing during the inter-war period in order to consider her, and their, distinctiveness in treating modern urban life, memory and aging, and the growth of a girl into womanhood. We will also consider some nonfictional prose by Woolf, alongside some recent theoretical approaches to women's writing, drawing in particular on feminism, psychoanalysis, cultural history, and theories of spatiality.

Texts: Virginia Woolf, *The Voyage Out*; Katherine Mansfield, *The Garden Party and Other Stories*; Woolf, *Mrs. Dalloway*; Rebecca West, *The Return of the Soldier*; Woolf, *A Room of One's Own*, *To the Lighthouse*, *The Waves*, *Orlando* (all Penguin); Jean Rhys, *Collected Short Stories* (Norton); Woolf, *Between the Acts* (Penguin).

Group IV (American Literature)

196. Contemporary American Poetry

Mr. Lincoln/M, W 2-4:45

Twentieth-century American poetry is "language charged with meaning," Ezra Pound says, but charged how? William Carlos Williams would have us shape lines "speaking straight ahead," while Robert Frost trusts the "straight crookedness of a good walking stick." Wallace Stevens sees the poem as "a pheasant disappearing in the brush." Elizabeth Bishop finds iambic rhythms in everyday speech, and her friend Marianne Moore clusters syllables decorously. John Berryman rages in blank verse against "the thinky death," and Theodore Roethke believes "In a dark time the eye begins to see." Linda Hogan in our time cares for the wounded life-forms of tribal ways, and Leslie Silko crosses the Buckskin Curtain to write to her Ohio friend, James Wright. Carolyn Forché explores the country we ravage collectively, and Sylvia Plath closes her poetry under the "hooded bone" of an indifferent moon. We will foreground six of these poets, sample six others, and ask throughout the course: What makes a good poem? Is it a language that catches our attention, that surprises and even disturbs us, that we trust and remember? What is the craft of a naturally well-made poem, from meter, to rhyme, to metaphor and meaning? What are the shifts and connections, the structural synapses and startling fissures that release beauty and insight through poetic disturbance? When does a poem not work? What is the role of the poet and poetry, from modernism early in the century to a sense of cataclysmic change toward the end? The



course will involve weekly exercises, generative exploration of the many voices of poetry (including the student's own voice), creative discussion, and a final writing project.

Required Texts: *Six American Poets*, ed. Joel Conarroe (Vintage/Random); *Eight American Poets*, ed. Joel Conarroe (Vintage/Random); Linda Hogan, *The Book of Medicines* (Coffee House); Carolyn Forché, *The Country Between Us*, (HarperCollins); *The Delicacy and Strength of Lace*, ed. Anne Wright (Graywolf); Ezra Pound, *The ABC of Reading* (New Directions). *Supplemental Texts:* John Hollander, *Rhyme's Reason* (Yale); Kenneth Lincoln, *Sing with the Heart of a Bear* (California).

201. Slave Narratives and African American Fiction

Mr. Little/T, Th 9-11:45

Slavery has been one of the most indelible presences in the ethics, aesthetics, sociology, and psychology shaping American consciousness and conscience. While the formidable presence of slavery has an impact upon both black and non-black Americans, it's most acutely present for African Americans, who may be said to have slavery inscribed in their very bodies. In thinking through such issues as the relationship between corporeality and writing; history and memory; identity and humanism, the participants in this course will read several well-known slave or former slave narratives and several African American fictional re-imaginings of slavery. With the latter texts seminarians will also concern themselves with the relationship between realist and speculative genres.

Texts: Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano and Other Writings* (Penguin); Frederick Douglass and Harriet Jacobs, *Narrative of the Life of Frederick Douglass and Incidents in the Life of a Slave Girl* (Modern Library). *Fictional texts:* William Wells Brown, *Clotel* (Modern Library); Sherley Anne Williams, *Dessa Rose* (Quill); Charles R. Johnson, *Middle Passage* (Scribner); Octavia Butler, *Kindred* (Beacon); Ishmael Reed, *Flight to Canada* (Scribner); and Toni Morrison, *Beloved* (Plume).

211. Native American Literature

Mr. Lincoln/T, Th 2-4:45

What is both Native and American about contemporary tribal literature? Native American writing has fused oral and ceremonial traditions with Western forms of literacy this century. The transition is creative rebirth, equivalent in Western history to Homeric texts bridging song-poetry into narrative epic, as John Bierhorst anthologizes in *In the Trail of the Wind*. Turn-of-the-century texts like *Black Elk Speaks* were collaborative crossings between visionary storytellers and innovative transcribers. In the late 1960s N. Scott Momaday pioneered the contemporary renaissance or rebirth of tribal literacy into print, weaving folk mythology, social science, personal narrative, and Kiowa family artistry through *The Way to Rainy*

Mountain. What are the fused tribal and modernist tenets of this remarkable book? James Welch wrote a surreal, pained novel about Montana Blackfeet life, *Winter in the Blood*, shattering stereotypes and sentiments of noble savage and dusky maiden. How true to modern Indian life is the hard poetry of this fiction? Who are the singer-poets of Native America today, and where do they show up? Leslie Silko wrote of the Pueblo and Navajo Southwest in *Ceremony*, a novel of post-war shock and spiritual regeneration. What are the revised feminist paradigms of Native American storytelling? Louise Erdrich sketched the Chippewa Great Plains today in *Love Medicine*, a novel of tribal devastation, trickster humor, and contemporary survival. What Native values infuse this mixed-blood saga, and how do the stories bridge racial and cultural divisions? In personally recording the life of a twentieth-century California Pomo healer, Mabel McKay, Greg Sarris revised the as-told-through model of Native and American collaboration, from captivity romances, through salvage ethnography, into tribal biographies and shamanic tales. Who are the tribal medicine women and men today, and where are their powers of healing? Finally, Sherman Alexie's *Old Shirts and New Skins* has blitzed post-modernist literacy with born-again Red Power and an All-Nations call for tribal sovereignty. What are the contemporary Native terms of his artistry and popularity? We will closely read the primary texts, supplemented with background texts, including D'Arcy McNickle's *Native American Tribalism* for historical reference and Kenneth Lincoln's *Native American Renaissance* for literary background. The class will involve weekly writing assignments, discussions of tribal culture and pan-Indian literacy, including racial crossovers, and an extended writing assignment as a final paper.

Required Texts: John Bierhorst, *In the Trail of the Wind* (Farrar Straus Giroux); John Neihardt, *Black Elk Speaks* (Nebraska); N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico); James Welch, *Winter in the Blood* (Penguin); Leslie Marmon Silko, *Ceremony* (Penguin); Louise Erdrich, *Love Medicine* (Harperperennial); Greg Sarris, *Mabel McKay: Weaving the Dream* (California); Sherman Alexie, *Old Shirts and New Skins* (UCLA American Indian Studies Center). *Supplementary Texts:* D'Arcy McNickle, *Native American Tribalism* (Oxford); Kenneth Lincoln, *Native American Renaissance* (California).

212. Race and Ethnicity in the Southwest

Mr. Pitti/M, W 9-11:45

For more than 150 years, the southwestern United States has been home to a diverse cast of residents who have made California, Arizona, New Mexico, and nearby states a sort of international crossroads. Immigrants have encountered diverse groups of native peoples; newcomers and long-time residents have defined one another as allies, friends, strangers, and enemies; and the region's cities have witnessed often startling cultural developments. Still the "Southwest" to some observers, the region has also become the Mexican north and the Asian east. Keeping in mind those many monikers, this course considers some of the major themes governing the twentieth-century history of that place, and we will explore some of the experiences of its diverse residents. Our primary concern will be to understand Asian American and Mexican American communities, and several themes will take center stage. First, we will consider immigrant cultural developments in the region. Second, we will examine how local inhabitants understood racial and ethnic differences. Finally, we will be interested to discuss the many memories of the Southwestern past, including narratives of Japanese internment, of Native American military resistance, and of the policing of the U.S.-Mexico border.

Texts: Robert Lee, *Orientalis* (Temple); Valerie Matsumoto, *Farming the Home Place* (Cornell); Américo Paredes, *With His Pistol in His Hand* (Texas); *Women's Tales from the New Mexico WPA: La Diabla a Pie*, ed. Tey Diana Rebolledo and María Teresa Márquez (Arte Público); Gloria Anzaldúa, *Borderlands/La Frontera* (Consortium); Lisa Lowe, *Immigrant Acts* (Duke).

217. Chicano Cultural History

Mr. Pitti/T, Th 9-11:45

People of Mexican descent in the United States have a long and varied history, and both urban and rural communities have produced works of literature, journalism, film, music, and other arts reflecting on their place in U.S. society. This course engages the history of Chicano culture and keeps a sharp focus on developments in New Mexico, California, and

Texas. Considering musical forms, several films, works of contemporary photography, and imaginative writing, we will explore major trends in Mexican American communities through cultural analysis. Most assigned texts date from the late-twentieth century, but we will dip into the more distant past at times. Prominent themes will include Mexico's historical influence on Chicano culture, the role of youth movements in redefining artistic concerns, the diversity of Mexican American communities, the transnational orientation of many immigrants, and the perceived relationship between culture and politics. We will also consider the search for a uniquely Chicano aesthetic and discuss what the so-called "Latino cultural explosion" of recent years may mean for Mexican Americans. These themes and others remain pressing concerns for many contemporary artists and writers, and we will find time to speculate about the contemporary cultural scene, as well.

Texts: Timothy Matovina, *The Alamo Remembered* (Texas); Doris Meyer, *Speaking for Themselves* (New Mexico); Daniel Venegas, *The Adventures of Don Chipote* (Arte Público); Tomás Rivera, *...y no se lo tragó la tierra...And the Earth Did Not Devour Him* (Arte Público); Jorge Mariscal, *Aztlán and Vietnam* (California); *Chicano Renaissance: Contemporary Cultural Trends*, ed. David Maciel (Arizona); Michael Nava, *Goldenboy: A Mystery* (Alyson).

Group V (World Literature)

104. Epic, Romance, Novel: Narrative Transformations

Mr. Richetti/T, Th 9-11:45

See the description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

At Lincoln College, Oxford

Group II (English Literature through the Seventeenth Century)

503. Comedy: Page to Stage

Mr. Cadden

This course will focus on stage comedy, both on the page and on the stage. In the wake of the events of September 11, it seems more important than ever to remind ourselves of this genre's largely redemptive vision of life. Comedy's dirty little secret—one that tragedy does not know—is that most of us survive our worst moments; indeed, the genre's characteristic combination of survivor guilt and survivor glee often fuels the hysteria of comic action. We will begin the course with a short investigation of ancient comedy; the rest of the syllabus will be based on productions currently running at the Royal Shakespeare Company, the Royal National Theatre, Shakespeare's Globe, and elsewhere in London. Information on the plays to be seen should be available in the early months of 2002. Students should expect additional charges for tickets and transportation of about \$700. Please read *The Odyssey* in preparation for the first class. (This course will satisfy one Group II and one Group V requirement.)

Texts: Homer, *The Odyssey*, trans. Robert Fagles (Penguin); Aristophanes, *Lysistrata* and *The Clouds in Four Plays* (Meridian); Plautus, *The Brothers Menaechmus* and *The Haunted House in Four Comedies* (Oxford); Harry Levin, *Playboys and Killjoys* (Oxford); and plays of the repertory in reliable editions. A reading list will be sent to course participants prior to the start of the session.

512. Religion, Politics, and Literature from Spenser to Milton

Mr. McCullough

This course will set some of the greatest achievements of England's literary Renaissance in the context of religio-political culture under Elizabeth I, James I, and Charles I. Our emphasis will be on the ways in which the sacred and the secular converged in early modern England, and the ways literature both influenced and was influenced by that convergence. Topics

of classes will include humanism and Protestantism, religious master texts for literary language, such as the English Bible, Psalter, and Book of Common Prayer, religious satire in the theater, and religio-political deployments of epic and lyric verse.

Texts: Philip Sidney, *The Defense of Poetry* (any edition); Edmund Spenser, "Amoretti and Epithalamion," in *The Shorter Poems*, ed. Richard McCabe (Penguin); Spenser, *The Faerie Queene*, (Book I) ed. T.P. Roche, Jr. (Penguin); John Donne, *Complete English Poems*, ed. C.A. Patrides and Robin Hamilton (Everyman); Ben Jonson, *Bartholomew Fair* (any edition); William Shakespeare, *Measure for Measure* (any edition); George Herbert and Henry Vaughan, ed. Louis Martz (Oxford); John Milton, "Nativity Ode," "Lycidas," "Comus," in *Complete Poems* (Oxford or Penguin). For background, *The Oxford Illustrated History of Tudor and Stuart Britain*, ed. John Morrill (Oxford).

517. Chaucer

Mr. Fyler

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales*, and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin or Oxford Paperback [readily available at less than half the price in the U.K.]); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford).

518. Shakespeare: On the Page and on the Stage

Mr. Smallwood and Mr. Wood

Selected plays will be discussed as texts and also with reference to productions in the current repertoire of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon. Work by dramatists contemporary with Shakespeare and in the RSC repertoire will be included if possible, and Shakespeare productions by other companies in London—including, it is hoped, productions at the Globe Theatre—will also be considered. Some of the classes will take place at the Shakespeare Institute in Stratford, and it is hoped that these will include meetings with members of the RSC, who will discuss their work in the productions. Information on the plays to be seen will be circulated as soon as it is available to those enrolling in the course. Students must expect additional charges for tickets and transportation of about \$500. The Bread Loaf School of English is pleased to acknowledge the collaboration of the Shakespeare Birthplace Trust and of the Shakespeare Institute of the University of Birmingham in arranging this course.

Texts: Plays of the repertory in reliable editions (e.g. Wells and Taylor [Oxford], Norton, Bevington [among editions of Complete Works]; Arden, Oxford, New Cambridge, New Penguin [among paperback series]). A list of selected readings on Shakespeare in the theater, and play titles for next summer when these are known, will be sent to students prior to the start of the session.

519. Milton's Epic, *Paradise Lost*, and the Classical Tradition

Ms. Kean

John Milton's epic stands at the crossroads—looking back we find the classical literary and religious traditions of Western culture and looking forward our modern concepts of liberalism and individualism. This course will consider the importance of classical epic and myth to the construction of Milton's epic, placing the tradition of mankind's struggle with the gods alongside Milton's employment of the Christian story of man's creation, fall, and redemption. We will be considering the diverse and multifaceted nature of Miltonic allusion and reference within *Paradise Lost* and asking ourselves to what extent we find that Milton did succeed in redefining the classical concept of heroism and the classical tradition of epic.

Texts: John Milton, *Paradise Lost*, ed. Alastair Fowler, 2nd ed. (Addison-Wesley Longman); Virgil, *The Aeneid*, trans. David West (Penguin); Ovid, *Metamorphoses*, trans. Mary Innes (Penguin). Reference will also be made in class (with hand-outs provided) to Homer's *The Iliad*, Lucan's *Pharsalia*, and *The Bible: Authorised Version*.

526. Shakespeare's Comedies in Performance

Mr. Wilders

A study of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado about Nothing*, *As You Like It*, *Twelfth Night*, and *Measure for Measure*. One week will be devoted to each of the six plays, and students will be expected to participate in readings of selected scenes. An attempt will be made to discover the unique achievement of each play and, if possible, the nature of Shakespearean comedy generally, with particular emphasis on construction and dramatic effect.

Texts: The New Penguin paperback editions of the six plays. For ease of reference we should all use the same editions.

546. Arthurian Literature

Mr. Gray

This course will explore the extraordinarily popular and influential legends of Arthur in some of their many literary versions. We will concentrate on the earlier tales, from the Middle Ages, which illustrate the main features of the legends and the ways in which they can be adapted and developed, but there will also be an opportunity to study some of their transformations in the nineteenth and twentieth centuries. (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Chrétien de Troyes, *Yvain in Arthurian Romances*, trans. D.D.R. Owen (Everyman); Gottfried von Strassburg, *Tristan*, trans. A.T. Hatto (Penguin); *Sir Gawain and the Green Knight* (available in various modernized versions; e.g. the Keith Harrison translation, ed. Helen Cooper, Oxford World's Classics); Thomas Malory, *Le Morte D'Arthur* (also widely available; I would recommend that edited by Helen Cooper, Oxford World's Classics); a selection of Tennyson's *Idylls of the King* (any edition); Mark Twain, *A Connecticut Yankee in King Arthur's Court*; and a number of other works, subject to availability; for instance, the Arthurian section in Geoffrey of Monmouth's *The History of the Kings of Britain*, parts of the *Quest of the Holy Grail* (both translated in Penguin), Tennyson's "The Lady of Shalott," William Morris's "The Defense of Guinevere." Photocopies of shorter works will be provided at Bread Loaf in Oxford. *Recommended reading* (students not required to buy): Two interesting general books are R.W. Barber's *King Arthur in Legend and History* (Cardinal) and Stephen Knight's *Arthurian Literature and Society* (St. Martin's). Please write and ask for further reading or information (dg@nethercot01.freemove.co.uk, or call the Bread Loaf office).

Group III (English Literature since the Seventeenth Century)

508. James Joyce

Ms. Johnson

Students will engage in intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

Primary Texts: James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* (preferably the H.W. Gabler edition). *Supplementary Texts:* *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

527. The Writing of London

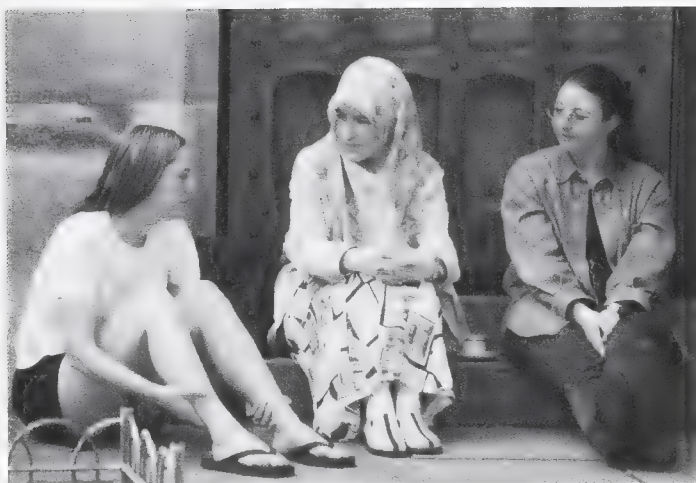
Michael Dobson

England, for all its regional diversity, has had an overwhelmingly metropolitan culture since the late middle ages, but the literary expressions of its London-based world view have themselves remained intensely local. This course will take advantage of Oxford's proximity to the capital city of English literature to study some of the texts through which Londoners and others have attempted to describe and understand their changing city over the last five centuries. We will situate our close readings of these books by exploring London itself: each week of the course will be organized around two seminars, a film showing, and a carefully-guided foray into a different region of the metropolis. Students should be aware that this will involve a certain amount of expense: a multi-ride bus ticket for six return trips to London currently costs £45, and a London Transport daily travelcard a further £4 per jaunt.

Texts will include: William Shakespeare, *Henry VI, Part 2* (Oxford); Thomas Dekker, *The Shoemakers' Holiday*; Samuel Pepys, from his *Diary*; Samuel Johnson, "London"; James Boswell, from his *London Journal, 1762-1763*; William Wordsworth, from *The Prelude*; Charles Dickens, *Our Mutual Friend* (Penguin); Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (any edition); Virginia Woolf, *Mrs. Dalloway* (Penguin); Elizabeth Bowen, *The Heat of the Day* (Vintage, U.K., or can be obtained used in the U.S.); Colin MacInnes, *Absolute Beginners* (Allison & Busby); Martin Amis, *London Fields* (Vintage). It is recommended that students read Peter Ackroyd's *London: The Biography* (Vintage; paperback edition available in U.K. only) at their earliest opportunity, and get started on the longer novels (notably *Our Mutual Friend*) as soon as they can. The relevant portions of the texts by Shakespeare, Dekker, Pepys, Johnson, Boswell, Wordsworth, and others will be available in a photocopied course packet at Bread Loaf in Oxford.



Looking down the Turl toward the Lincoln College Library, Oxford.



Students outside the Junior Common Room at Lincoln College, Oxford.

537. Nineteenth-Century Literature and Science

Helen Small

Over the past two decades the relationship between literature and science has emerged as one of the most lively and rapidly developing areas of study within literary and cultural criticism. Critics have steadily moved away from thinking of science as part of a cultural "context" to which literature responds by at best diluting and at worst misrepresenting its claims about the world. Instead, work in the rhetoric of science has taught us to see the two fields as mutually responsive to each other, with science necessarily drawing many of its metaphors and its narratives from those available in the literary field, while literature in turn responds to the pressures on language and on narrative form presented by science. The effect of these exchanges for both disciplines may be mutually confirming, or it may be challenging, contestatory, even conflictual. This course begins by introducing students to debates about the relationship between scientific and literary cultures, in our own time and, as important, in the Victorian period. It then moves on to explore a range of topics, including the theory and practice of realism, the role and the limits of the imagination, and gender. Areas of science explored will include evolutionary theory, psychology, physics, mathematics, and theories of chance. The texts listed below will certainly be studied, but there will also be ample room for students to explore their own interests. Students should read *The Origin of Species*, the novels, and *In Memoriam* before arriving at Oxford.

Scientific Texts: Thomas Huxley, "Science and Culture" (1880) and Matthew Arnold's reply, "Literature and Science" (1882); John Tyndall, "On the Scientific Use of the Imagination" (1871); Charles Darwin, *The Origin of Species* (1859), ed. Gillian Beer (Oxford World's Classics); Charles Lyell, *The Antiquity of Man* (1863); W. B. Carpenter, *The Principles of Human Physiology* (4th ed., 1853); George Henry Lewes, *The Physiology of Common Life* (1859–60); Francis Power Cobbe, "Unconscious Cerebration" (1870); Lewis Carroll, *The Game of Logic* (1886); John Venn, *The Logic of Chance* (1866). Several of these texts are not readily available, except in research libraries, but photocopies of extracts will be provided at Oxford. Students should buy *The Origin of Species*. A wide range of Victorian psychological texts is anthologized in *Embodied Selves: An Anthology of Psychological Texts, 1830–1890*, ed. Sally Shuttleworth and Jenny Taylor (Oxford); students who are particularly interested in psychology might want to buy this, but it is expensive and not required. *Fiction and Poetry*: Lewis Carroll, *Through the Looking Glass* (1871); Wilkie Collins, *The Moonstone* (1868); George Eliot, *Middlemarch* (1871–2) and *The Lifted Veil* (1859); Thomas Hardy, *The Return of the Native* (1878) and *Tess of the d'Urbervilles* (1891) (I recommend either Oxford World's Classics or Penguin editions of the novels); Alfred Lord Tennyson, *In Memoriam A.H.H.* (1850) in either *Tennyson: A Selected Edition* or the three-volume *The Poems of Tennyson*, both ed. Christopher Ricks (Longman); and various poems, to be provided in the first week of class, including verse by James Clerk Maxwell, Constance Naden, and Emily Pfeiffer.

545. From Augustan to Romantic: Pope, Gray, and Wordsworth

Ms. Gerrard

This course will examine the revolution which took place in literary and poetic culture between the eighteenth and the nineteenth centuries. By focusing over six weeks on the work of three major poets, Alexander Pope (1688–1744), Thomas Gray (1716–1771), and William Wordsworth (1770–1850), we will explore the shift in literary sensibility between "Augustan" and "Romantic." Our close readings of these three very different poets will be unified by discussion of themes which they can be seen to share in common, such as the role of the imagination, the growth of the poet's mind, the love of nature, and the place of memory and the sense of the past. Students should read widely throughout all the works of the three poets; the poems listed below will be the subject of close reading in class.

Texts: **Pope:** *Alexander Pope: A Critical Edition of the Major Works*, ed. Pat Rogers (Oxford) or *Alexander Pope: The Complete Poems*, ed. John Butt (Yale). Works to be discussed: "Windsor Forest," *The Rape of the Lock*, "Eloisa to Abelard," "Epistle to Dr Arbuthnot," *An Essay on Criticism*, *The Dunciad* (1728), Book I. **Gray:** *The Selected Poems of Thomas Gray*, Charles Churchill and William Cowper, ed. Katherine S.H. Turner (Penguin, 1997). Poems to be discussed: "Ode on the Spring," "Ode on a Distant Prospect of Eton College," "Elegy Written in a Country Churchyard," "The Progress of Poesy," "The Bard," "Ode on the Death of a Favourite Cat," "Ode on the Pleasure Arising from Vicissitude." **Wordsworth:** The most convenient source is *Romanticism: An Anthology*, ed. Duncan Wu (Blackwell; less than half the price if purchased in the U.K.). Texts to be discussed: Preface to *Lyrical Ballads* (1802), "The Thorn," "Tintern Abbey," "Resolution and Independence," "Ode: Intimations of Immortality"; the Lucy poems, *The Prelude* (13-book version).

558. Tom Stoppard, Comic Theorist

Mr. Cadden

The plays of Tom Stoppard make unusually large intellectual demands on their audiences. Indeed, they might profitably be seen as theoretical machines: To experience them onstage is to be forced to engage with some of the liveliest critical debates of our time. In particular, his comedies beg to be read in relation to their acknowledged (and sometimes unacknowledged) parent texts and, consequently, invite us to think in new, challenging, and entertaining ways about issues of accessibility, influence, originality, canonicity, intertextuality, and the construction of identity. This course will focus on six Stoppard plays and their intertexts: *Rosencrantz and Guildenstern are Dead* (Shakespeare's *Hamlet*, T.S. Eliot's "Prufrock," Pirandello's *Six Characters in Search of an Author*, Beckett's *Godot*); *Jumpers* (Aristophanes' *The Clouds*, A.J. Ayer's *Language, Truth, and Logic*); *Travesties* (Wilde's *Earnest*, relevant sections of Joyce's *Ulysses*); *The Real Thing* (Pirandello again, Strindberg's *Miss Julie*, John Ford, 'Tis Pity She's a Whore); *Arcadia* (Gleick's *Chaos*, A.S. Byatt's *Possession*), and *The Invention of Love* (the poetry of Housman and Horace, Aristophanes' *The Frogs*, Wilde's *De Profundis*). After an intertextual consideration of Stoppard's screenplay for *Shakespeare in Love*, co-written with Marc Norman, we will turn to Stoppard's most recent work—an as yet untitled trilogy which should be in production at the Royal National Theatre. Students should make every effort to obtain the suggested editions.

Texts: Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (Grove), *Jumpers* (Grove), *Travesties* (Grove), *The Invention of Love* (Grove), *Shakespeare in Love* (Hyperion); William Shakespeare, *Hamlet*, *Twelfth Night*, *The Sonnets* (any modern edition); Luigi Pirandello, *Six Characters in Search of an Author* (Penguin); Aristophanes, *Four Plays* (Meridian); Oscar Wilde, *The Importance of Being Earnest* (New Mermaids), *De Profundis* (Penguin); Samuel Beckett, *Waiting for Godot* (Grove); A.J. Ayer, *Language, Truth, and Logic* (Dover); A.E. Housman, *Collected Poems* (Henry Holt); Stoppard, *Tom Stoppard: Plays 5* (Faber); Jim Hunter, *Tom Stoppard* (Faber); Graham Allen, *Intertextuality* (Routledge); August Strindberg, *Miss Julie* (any modern translation); John Ford, 'Tis Pity She's a Whore (Oxford); James Gleick, *Chaos* (Penguin); A.S. Byatt, *Possession* (Vintage).

560. Virginia Woolf

Ms. Johnson

This course presents intensive study of Woolf's fiction and nonfiction in the context of recent developments in feminist literary theory. We will examine her contribution to and critique of literary modernism, but will concentrate on her increasing awareness of the vital significance of gender to any reconsideration of genre, history, politics. This will be a reading of Woolf through feminism, then, but also a reading of feminism through Woolf.

Texts: Virginia Woolf, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*, *The Years*, *Between the Acts*, *A Room of One's Own*, *Three Guineas* (all available in Penguin), *The Complete Shorter Fiction of Virginia Woolf*, ed. Susan Dick (Harcourt Brace, 2nd ed.).

Group V (World Literature)

503. Comedy: Page to Stage

Mr. Cadden

See the description under Group II offerings. This course will satisfy one Group II and one Group V requirement.

546. Arthurian Literature

Mr. Gray

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

549. Dreams of Glory: Poetic Vocation and Poetic Form in the Late Middle Ages

Mr. Gillespie

Dante was a tough act to follow. Not content with the massive shadow cast by *The Divine Comedy* itself and its impact on the genre of dream poetry, Dante also redefined the nature of poetic vocation, engaged in deliberate self-canonization, and established a new genre of poetic auto-exegesis. Writers who came after him suffered various forms of more or less anxious influence. Some (like Petrarch and Boccaccio) pretended to be dwarves on his giant shoulders. Others (like Chaucer) reacted against his self-certainty and his view of the poet as a kind of theologian. This course will explore late-medieval poetic identity, starting with Dante himself. It will then explore how Boccaccio and Petrarch refined, defined, and extended their understanding of the poetic calling. (The extracts from Italian materials are all available in good translations.) In English, Chaucer's *House of Fame* begins with a fresh debate about the role and status of the poet that is continued through the fifteenth century in short poems by poets as various as Lydgate, Hoccleve, Henryson, and Gavin Douglas. We will briefly sample the ways in which *The House of Fame* exerts its own distinctive and disquieting influence on some of their poems. Finally, we shall explore how John Skelton, royal tutor to Henry VIII, poet laureate and King's Orator, defines his poetic identity on the eve of the Reformation.

Primary literary texts: Dante, *The Epistle to Can Grande* and other extracts from the critical writings of Dante, in *Medieval Literary Theory and Criticism: The Commentary Tradition*, ed. A.J. Minnis and A.B. Scott, with David Wallace (Oxford; this text might be out of print, but can be purchased used online); *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin or Oxford paperback); John Skelton, *The Garland of Laurel and A Replication against Certain Young Scholars*, in *Complete Poems*, 2nd ed., ed. V.J. Scattergood (Penguin). *Primary theoretical text:* The best starting place is the materials on Dante, Petrarch, and Boccaccio gathered in *Medieval Literary Theory and Criticism* (see above). Further reading will be issued prior to the course. Mr. Gillespie can be reached by e-mail at: vincent.gillespie@st-annes.oxford.ac.uk

IN VERMONT

Group I (Writing and the Teaching of Writing)

4. Language, Literacy, and the Teaching of Writing in Multicultural Settings

Ms. Moss/M-F 10-11

At the end of the twentieth century, American classrooms are increasingly becoming "contact zones," where students from a variety of language, class, and ethnic backgrounds with multiple ways of knowing interact. This contact zone is part of the context from which we as English teachers "teach" in multicultural settings. Specifically, as we introduce students to academic literacy, we must be aware of the social, political, economic, and cultural forces that shape our communities, our schools, our students, and ourselves as teachers. What do we need to know about language diversity, literacy, and culture to be effective teachers within these multicultural settings? How do such forces shape how we teach and what we teach? What does it mean to teach writing in a multicultural setting? These are some of the questions that we will examine in this course. We will explore issues of language, literacy, and culture as they relate to the teaching of writing and related skills. At the center of our exploration will be the role of the teacher. We will examine how our cultural backgrounds shape our own language and literacy. To provide insight into many of the questions raised in class discussions and readings, we will turn to teacher-research as a means of inquiry into classroom and community practices.

Texts: Cynthia Ballenger, *Teaching Other People's Children* (Teachers College); Margaret Finders, *Just Girls* (Teachers College); Deborah Hicks, *Reading Lives: Working Class Children and Literacy Learning* (Teachers College); Jabari Mahiri, *Shooting for Excellence* (Teachers College); Beverly J. Moss, *Literacy across Communities* (Hampton); Victoria Purcell-Gates, *Other People's Words: The Cycle of Low Literacy* (Harvard); David Schaafsma, *Eating on the Street: Teaching Literacy in a Multicultural Society* (Pittsburgh); Robert Yagelski, *Literacy Matters: Writing and Reading the Social Self* (Teachers College).

5. Poetry Writing

Mr. Muldoon/T, Th 2-4:45

A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, the poetry of Robert Frost. There will be an emphasis on fostering the belief that poems make their own shapes in the world—that, as Frost wrote in "The Ax-helve," "the lines of a good helve" might be "native to the grain before the knife/expressed them." Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.

Texts: Robert Frost, *The Poetry of Robert Frost* (Henry Holt); *The Princeton Handbook of Poetic Terms*, ed. T.V.F. Brogan (Princeton).

6.a. Fiction Writing

Mr. Huddle/T, Th 2-4:45

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Texts: David Huddle, *The Writing Habit* (University Press of New England); *The Best American Short Stories 1999*, ed. Amy Tan (Houghton Mifflin).

6.b. Fiction Writing

Mr. Strong/M, W 2-4:45

This workshop will provide a forum for reading aloud and constructively criticizing each other's work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell. This course is designed for students who have not previously taken a graduate-level fiction-writing workshop.

18. Playwriting

Mr. Clubb/M, W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

155. Writing to Make a Difference

Ms. Goswami, with Ms. Royster (for one week)/M-F 10-11:00

Participants will examine several writing and publishing projects (some designed and carried out by Bread Loaf teachers and their students) that promote cross-cultural and cross-generational work, with young people writing and publishing for different audiences and purposes in the context of public service. We will work toward understanding and then applying theories about language learning and democratic education and toward building projects or entire courses for the classrooms and communities we will return to in the fall. Caroline Eisner and Tom McKenna will assist us individually and in small groups to integrate web design, Internet resources, and BreadNet into the course and in follow-up work. No prior technology experience is required.

Texts: L.S. Vygotsky, *Mind in Society*, trans. and ed. M. Cole, V. John-Steiner, S. Scribner, and E. Souberman (Harvard); *Writing to Make a Difference: Classroom Projects for Community Change*, ed. Chris Benson and Scott Christian (Teachers College); Andrea Lunsford, *The New St. Martin's Handbook* (Bedford/St. Martin's); *The Best for Our Children: Critical Perspectives on Literacy for Latino Students*, ed. Maria de la Luz Reyes and John J. Halcón (Teachers College); Jacqueline Jones Royster, *Traces of a Stream: Literacy and Social Change among African American Women* (Pittsburgh); *Between Sacred Mountains: Navajo Stories and Lessons from the Land*, Vine Deloria, Jr., N. Scott Momaday, Emory Sekaquaptewa, Leslie Marmon Silko, Ofelia Zepeda, Editorial Committee (on library reserve at Bread Loaf). A course packet will be available for purchase at Bread Loaf.

156. Writing for Publication

Ms. Moss/M, W 2-4:45

Conducted in a workshop format, this course will focus primarily on writing for publication in academic settings. Students will examine the rhetorical conventions and ideologies of published scholarship, particularly teacher-research, in journals, edited collections, and single-authored books. We will examine who and what gets published, where and why. We will pay special attention to questions that arise while conducting and publishing qualitative research. Each student will be expected to identify a possible site of publication for an essay/article on which she or he will work intensively throughout the course. Small class size and the workshop format should allow each member to receive extensive responses from other class members and to carry out ongoing revision as the writing progresses. **Participants in this course should already be involved in classroom research that will generate an article. Data should already be collected and analyzed.** For the first day of class, students should have a one to two-page, single-spaced description of their projects. Our goal is to have publishable pieces at the end of the summer term.

Texts: Mike Rose, *Possible Lives* (Penguin); Cynthia Ballenger, *Teaching Other People's Children* (Teachers College); Chris Benson, et al., *Writing*

to Make a Difference: Classroom Projects for Community Change (Teachers College, forthcoming in 2002); Scott Christian, *Exchanging Lives* (NCTE); Sarah Freedman et al., *Inside City Schools* (Teachers College); selections from *Ethics and Representation in Qualitative Studies of Literacy*, ed. Peter Mortensen and Gesa Kirsch (on reserve at Bread Loaf); *Coming to Class: Pedagogy and the Social Class of Teachers*, ed. Alan Shepard, John McMillan, and Gary Tate (Boynton/Cook); *Issues of the Bread Loaf Teacher Network Magazine*, *College Composition and Communication*, *English Journal*, and other selected readings will be on reserve at Bread Loaf.

172. Thinking about Narrative

Mr. Armstrong/ M-F 11:15-12:15

This course explores the nature of narrative art and narrative understanding. We study narrative as a critical and creative practice that makes its first decisive appearance in infancy and we follow its development through childhood into maturity. We reflect on our own narrative practice and we examine theories of narrative. We investigate the intricate relationship among narrative, truth, and reality and we discuss the place of narrative in learning and in teaching. We consider the oral tradition alongside the literary tradition and we analyze and interpret stories from different cultural contexts. Our principal materials are stories composed by children and young adults; our own stories; folk tales and fairy tales; contemporary short stories; storytellers' reflections on their own practice; and a sample of theoretical texts. Our aim is to comprehend the relationships among different kinds of storyteller, different narrative traditions and genres, and different moments in narrative experience. Course members are expected to contribute to a class journal, to write interpretive essays, and to make a study of some particular aspect of narrative theory, practice, or development for presentation towards the end of the course. This may take a variety of forms, from an academic paper to an annotated collection of a course member's own narratives to a critical reflection on an aspect of narrative experience or the teaching of narrative. Course members are invited to bring with them examples of their own narrative writing and, if they are teachers or parents, of their student's or children's narratives.

Texts: Vivian Paley, *Wally's Stories* (Harvard); Jerome Bruner, *Acts of Meaning* (Harvard); Italo Calvino, *Cosmicomics* (Harbrace); Angela Carter, *Burning Your Boats* (Viking); Walter Benjamin, "The Storyteller," in *Illuminations* (Schocken); Lesley Marmon Silko, *Storyteller* (Arcade); David Thomson, *The People of the Sea* (Counterpoint); Italo Calvino, *Italian Folktales* (Harvest); Lewis Hyde, *Trickster Makes This World* (North Point); A.S. Byatt, *Elementals* (Vintage); Barry Lopez, *Winter Count* (Vintage). A selection of theoretical material will be presented during the course itself and there will be a large selection of books on reserve in Davison Library.

203. Describing the Imagination

Mr. Armstrong/M-F 8:45-9:45

The aim of this course is to examine the growth of the imagination from infancy, through childhood and youth, into adulthood. The focus of our inquiry will be on the creative works of children and young people, in particular their writing and their visual art, although we will also take account of work in music, dance, and drama, and of the role of play in the development of imagination. We will seek to observe, describe, and interpret creative work in many different ways, constructing for ourselves a detailed picture of the imagination at different moments of development. We will study accounts of the imagination by writers, artists, and theorists, past and present. We will examine the role of the imagination in education and the relationship between imagination and the contemporary emphasis on standardized assessment. We will ask ourselves how best to document and evaluate children's and young people's imaginative achievement and how to promote and sustain the imaginative work of students within and outside the institutions of formal education. Class members are asked to bring with them examples of their own students' creative work and any other material relevant to our theme. Of particular interest would be examples of student work that combines a variety of art forms: writing and drawing; writing and photography, video or film; music and poetry; recordings of dramatic or dance performances. Class members will be expected to contribute to a class journal, to write reports and reflections on class discussions and investigations, and to conduct an inquiry of their own into some aspect of the class theme.



The Bread Loaf Campus in Vermont.

Texts: Patricia Carini, *Starting Strong* (Teachers College); Adam Phillips, *The Beast in the Nursery* (Vintage); Vivian Paley, *The Girl with the Brown Crayon* (Harvard); Project Zero and Reggio Children, *Making Learning Visible** (Project Zero, Harvard); Eleanor Duckworth, *Tell Me More: Listening to Learners Explain* (Teachers College); *Letters of John Keats*, ed. Robert Gittings (Oxford); John Keats, *The Complete Poems*, ed. John Barnard (Penguin); Kenneth Koch, *Wishes, Lies, and Dreams* (Harperperennial); Marion Milner, *On Not Being Able to Paint* (J.P. Tarcher); Philip Fisher, *Wonder, the Rainbow, and the Aesthetics of Rare Experiences* (Harvard). A large selection of books will be on reserve in Davison Library. **Making Learning Visible* must be ordered directly from Project Zero; call 617-495-4342, visit their website at pzweb.harvard.edu, or e-mail them at: info@pz.harvard.edu.

Group II (English Literature through the Seventeenth Century)

42. Contemporary Critical Issues in Shakespeare

Mr. Smith/M, W 2-4:45

"He was not of an age, but for all time!" We shall test the truth of Ben Jonson's claim by examining a range of Shakespeare's plays and poems with respect to the political issues and critical methodologies of our own time and place. New historicism, deconstruction, Lacanian psychoanalytical theory, and the phenomenology of performance will provide vantage points for considering scripts that will include some of Shakespeare's acknowledged masterpieces (*Twelfth Night*, *King Lear*), as well as less often studied plays (*Titus Andronicus*, *All's Well That Ends Well*). We shall also read and discuss some of the non-dramatic works, including *The Rape of Lucrece* and the sonnets.

Texts: William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt (Norton, recommended edition, but not required); Keith Wrightson, *English Society 1580-1680* (Rutgers); Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism* (Georgia); Bert O. States, *Great Reckonings in Little Rooms* (California).

78. The Italian Shakespeare

Ms. Wofford/M-F 8:45-9:45

This course will seek to examine Shakespeare's Italian and Mediterranean plays in relation to one another. We will read *Two Gentlemen of Verona*, *Roméo and Juliet*, *Much Ado about Nothing*, *Merchant of Venice*, *Twelfth Night*, *Othello*, and *The Winter's Tale*. By "Italy," I mean in part plays set in Italy, but we will also examine Italian sources for plays, especially the Italian novella (Boccaccio, but also less well-known novella writers like Bandello) and contemporary Italian plays (such as *The Two Rival Brothers*). Some attention will be paid to Renaissance discourses of friendship (Montaigne) and love. Related plays that may form the focus of writing projects include *All's Well That Ends Well*, and *Measure for Measure*, both of which are also based on Italian novella sources, and Marlowe's *Jew of Malta*. Limits of time prevent the class from examining the difference between Shakespeare's use of contemporary Italian materials and settings and his evocation of ancient Rome in plays like *Julius Caesar* and *Antony and Cleopatra*, but students will be welcome to explore such topics in one of their papers. Topics for study include: the Mediterranean and its symbolic geographies; the difference between novella and drama in shaping concepts of character and in the presentation of ideas about ethical choice and action; the role of disguise in the representation of the sexed and gendered body; the boy actor and the experience of transvestite theater; the question of sources, originality, and narrative within the theater; and the kinds of knowledge staged in scenes of recognition and misrecognition. A major focus of the class will be the Bread Loaf production of *Much Ado about Nothing*, and students will be required to attend some rehearsals. In addition, some acting work will be done in class, and there will be one extra, scheduled performance workshop (also required).

Required Texts: Any recent modern scholarly editions of Shakespeare will be acceptable, including especially the new *Norton Shakespeare* and the new *Riverside Shakespeare*. Acceptable editions of single plays include the Oxford World Classics, the new Cambridge Shakespeare, which focuses on performance (not the Cambridge School Shakespeare), the Bedford *Texts and Contexts* series, and the Arden Shakespeare. I will order from the Bread Loaf bookstore the following texts: *Two Gentlemen of Verona*, ed. Kurt Schlueter (New Cambridge Shakespeare); *Roméo and Juliet*, ed. Jill

Levenson (Oxford World Classics); *Much Ado about Nothing*, ed. F.H. Mares (New Cambridge Shakespeare); *Merchant of Venice*, ed. M.M. Mahood (New Cambridge Shakespeare); *Twelfth Night: Texts and Contexts*, ed. Bruce Smith (Bedford/St. Martin's); *Othello*, 3rd ed., ed. A.J. Honigsmann (Arden); *The Winter's Tale*, ed. Stephen Orgel (Oxford World Classics); *The Bedford Companion to Shakespeare*, 2nd ed., ed. Russ McDonald (Bedford/St. Martin's).

88. Teaching, Reading (and Enjoying) Poetry

Mr. Smith/T, Th 2-4:45

Anyone who likes music ought to like poetry, yet students (and sometimes, secretly, their teachers) often approach poetry with anxiety, if not downright hostility. This course is designed to change such attitudes. We shall begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we shall proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies and imaginations. For each of the four historical periods in our survey—medieval and Renaissance, eighteenth century, nineteenth century, and twentieth century—participants in the seminar will be asked to carry out three short writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own devising. (This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.)

Texts: *The Norton Anthology of Poetry*, 4th ed. (Norton); Paul Muldoon, *Hay* (Faber); Robert Pinsky, *The Sounds of Poetry* (Farrar Straus Giroux).

92. A Midsummer Night's Dream on the Page and the Stage

Mr. MacVey/M, W 2-4:45

In this course we will explore a single great play, *A Midsummer Night's Dream*. We will spend some time on critical interpretations and on the play's cultural history, but will focus primarily on the text as a blueprint for performance. We will examine its language to be certain we know what is actually being said, to whom it is being spoken, and why the speaker might be saying it. We'll explore the poetry and consider its rhythm, rhyme, imagery, and structure; and we will make use of tools such as scansion to help us fully understand the verse. We will examine every scene from a theatrical point of view, exploring structure, event, action, and ways of staging that will clarify meaning. We will consider scenic and costume design as a means to reveal the play's possibilities. Finally, we will stage the play very simply, script in hand, and present it during the last week of classes. One or two members of the Acting Ensemble will assist in the course and may perform in the reading; all students in the class will either play a role or participate in the reading in some other fashion. Students should plan to be on campus through the evening of Wednesday, August 7 for the final presentation.

Texts: William Shakespeare, *A Midsummer Night's Dream* (Arden); Northrop Frye, *A Natural Perspective* (Columbia); Peter Brook, *The Empty Space* (Simon & Schuster); selected articles and reviews.

241. Spenser, Raleigh, and the Age of Elizabeth

Ms. Wofford/M-F 11:15-12:15

An interdisciplinary study of Elizabethan literature and culture, with a major focus on Spenser, Raleigh, the literature of discovery, Elizabeth I and her court culture, and the 1590s. Readings will include parts of Books 1, 2, 3, and 5 of Spenser's *Faerie Queene*, some short fiction from the period, lyric poetry (including Shakespeare, Spenser, Marlowe, and Donne), Sidney's sonnet sequence "Astrophil and Stella," selections from Queen Elizabeth I's speeches and letters, the examination of Anne Askew (and two other selections from Foxe's *Book of Martyrs*), Sir Thomas Harriot's *A Brief and True Report of the New Found Land of Virginia* (photocopy), and Sir Walter Raleigh's *The Discoverie of the Large, Rich, and Bewtiful Emphyre of Guiana*. The class's project will be to consider how best to link historical and cultural study to literary analysis, and what the results and value (or lack of it) of doing so may be; to discover how some of the major poetic canonical texts of the English Renaissance, such as Spenser's *Faerie Queene*, might be transformed by being placed in a wider historical or cultural frame; and to introduce and contextualize some less canonical works of the period. Topics to be treated will include the debate over gender and

its political ramifications; epic and empire; the carnivalesque in literature and popular festive custom; the models of authority, both literary and political, generated in each text; and the relation of self-knowledge to the discourses of discovery, colony, plantation and, empire.

Required Texts: Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton (Longman) or the Norton Critical Edition (3rd ed.) of *The Poetry of Edmund Spenser*, ed. Anne Lake Prescott and Hugh Maclean (the Longman is the complete text but very expensive; you will have to do some photocopying if you choose the Norton); *An Anthology of Elizabethan Prose Fiction*, ed. Paul Salzman (Oxford World Classics); *The Penguin Book of Renaissance Verse*, ed. David Norbrook (Viking/Penguin); Sir Walter Raleigh, *The Discoverie of the Large, Rich, and Bewtiful Emphyre of Guiana* (American Exploration and Travel Series, vol. 77), ed. Neil L. Whitehead (Oklahoma); Sir Philip Sidney, *Defence of Poesie, Astrophil and Stella and Other Writings*, ed. Elizabeth Porges Watson (Everyman); Jayne Elizabeth Lewis, *The Trial of Mary Queen of Scots: A Brief History with Documents* (Bedford/St. Martin's); Roy Strong, *The Cult of Elizabeth: Elizabethan Portraiture and Pageantry* (California); Spenser, *A View of the Present State of Ireland*, ed. Andrew Hadfield and Willy Maley (Blackwell); Keith Wrightson, *English Society, 1580-1680* (Rutgers). Harriot's *Discoverie*, the writings of Queen Elizabeth, and a number of shorter pieces will be provided in photocopied form at Bread Loaf. *Recommended Text:* *Elizabeth I: Collected Works*, ed. Leah Marcus, Janel Mueller, and Mary Beth Rose (Chicago; expensive).

Group III (English Literature since the Seventeenth Century)

11. Romantic Poetry: Discourses of the Sublime in Poetry by Men and Women

Ms. Armstrong/M-F 8:45-9:45

We will study a series of dialogues in poetry about the nature of the Sublime, a category we no longer use but that was intensely important to poets writing from the 1790s to about 1830. There was a debate within and between groups of male and female poets, from Blake and Wordsworth to Charlotte Smith and Felicia Hemans. Some of the most exciting Romantic poetry is concerned with this theme. Among the poets we will read are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Anna Barbauld, Charlotte Smith, Joanna Baillie, Amelia Opie, Mary Tighe, Letitia Landon, Felicia Hemans. We will look at some of the contemporary debates on the Sublime, particularly at Burke and Kant, but also discussions by less well-known figures provided in a photocopied anthology that will be distributed when you arrive. We will begin the course by reading Burke and Blake's *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*, moving on to consider Wordsworth, particularly "Tintern Abbey," and Charlotte Smith's "Beachy Head." Browse in the two anthologies recommended to prepare for the course and be sure to read Burke before the first class.

Texts: Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757), ed. Adam Phillips; *Romantic Poetry and Prose*, ed. Harold Bloom and Lionel Trilling; *Nineteenth-Century Women Poets*, ed. Isobel Armstrong and Joseph Bristow (all Oxford).

13. Fictions of Finance

Mr. Freedman/M-F 11:15-12:15

What is the relation between literature and its ambient economic world? This question will be at the center of our inquiry this summer, as we survey a number of works that look to the interplay between imaginative expression and material practices in England and America between, roughly, 1850 and 1920. Particularly interesting to us will be fictions that take the new, globalizing ambitions of finance capitalism seriously, and that attend to the emotional, imaginative consequences of such a massive new economic force and its ancillary institutions (the stock market, the corporation). Readings will include some poems and a bit of economics (e.g. Marx, Schumpeter) but will mainly focus on novels: *The Prime Minister*, *Great Expectations*, *The Financier*, *The House of Mirth*, and, time permitting, *The Great Gatsby*. Requirements: two papers, one short and one longer; avid and earnest class participation. (This course may be used

to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Charles Dickens, *Great Expectations* (Penguin); Anthony Trollope, *The Prime Minister* (Oxford); Theodore Dreiser, *The Financier* (Meridian); Edith Wharton, *The House of Mirth* (Scribner); F. Scott Fitzgerald, *The Great Gatsby* (Scribner).

88. Teaching, Reading (and Enjoying) Poetry

Mr. Smith/T, Th 2-4:45

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.

97. Nineteenth-Century Fiction and the Meaning of Space

Ms. Armstrong/M-F 11:15-12:15

In a series of novels ranging from Mary Shelley's *Frankenstein* at the beginning of the century to Bram Stoker's *Dracula* at the end, this course will explore the different ways in which space is represented in the nineteenth-century novel. Social space, "inner" psychological space, domestic space, rural, urban, and colonial space all shape the form of fiction and disclose concerns about society and the gendered individual subject's relation to it. We shall look at the way space has been conceptualized, for instance, by philosophical geographers (David Harvey), planners (Corbusier), and theorists (Bachelard, Lefebvre).

Texts: Mary Shelley, *Frankenstein*; Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Villette*; Charles Dickens, *Bleak House*; George Eliot, *The Mill on the Floss*; Joseph Conrad, *Heart of Darkness*; Bram Stoker, *Dracula*. All of these novels are available in Penguin paperbacks.

108. Modern Irish Literature

Mr. Luftig/M, W 2-4:45

This course is meant to provide both (1) an introductory survey of twentieth-century Irish literature in English and (2) some introductory practice and training in analyzing literary works in their historical context. We'll read some examples of nineteenth-century nationalist and anti-nationalist poetry before reading selections representative of the careers of Yeats and Joyce and some of their contemporaries; we'll then consider some poems and short stories from mid-century; and we'll study some contemporary writing, again focusing mainly on poems and short stories. The latter selections will emphasize works suggestive of a variety of political positions, particularly as illustrated in Irish women's writing, and works that will allow us to pull together earlier discussions of literature's roles in relation to Irish political violence. Our literary readings will be accompanied by readings in Irish history, drawing on Web resources to supplement the assigned texts. Each student will write a short initial paper preparatory to a final project that she or he will present in class during the concluding weeks. For the first class session, please read Yeats's *Cathleen Ní Houlihan* and Friel's *Translations*, along with the related materials in the back of *Modern Irish Drama*.

Texts: *Oxford Illustrated History of Ireland*, ed. R. F. Foster (Oxford); Seamus Deane, *A Short History of Irish Literature* (Notre Dame); *Contemporary Irish Poetry*, ed. Anthony Bradley (California); *Short Fiction by Irish Women Writers*, ed. DeSalvo et al (Beacon); *Wake Forest Book of Irish Women's Poetry, 1967-2000*, ed. Peggy O'Brien (Wake Forest); *Portable James Joyce*, ed. Harry Levin (Viking Penguin); *Yeats's Poetry, Drama, and Prose*, ed. James Pethica (Norton); *Modern Irish Short Stories*, ed. Ben Forkner (Viking Penguin); *Modern Irish Drama*, ed. John P. Harrington (Norton).

109. Fiction of Empire and the Breakup of Empire

Ms. Sabin/T, Th 2-4:45

Through close study of selected Victorian and modern texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction in English. Novels and short stories will be considered in relation to a variety of critical and theoretical controversies in current postcolonial studies. We will discuss the participation of the English novel in the construction and also the critique of imperialism, and the ambiguous sta-

tus of the English language itself in the turn against the colonialist mentality in literature. This course moves fast, especially at the beginning. It will be advantageous to do a substantial amount of the primary reading before arrival, at least *Jane Eyre* and *The Moonstone*, plus some of the later texts. If your time and access to a library permit, read also the opening section of Edward Said's *Culture and Imperialism*. Specific assignments in critical readings will accompany the primary texts during the course, along with photocopied extracts from some contemporary primary readings unavailable for purchase in print. (This course can be used to satisfy either a Group III or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Charlotte Brontë, *Jane Eyre* (Penguin); Wilkie Collins, *The Moonstone* (Penguin); Rudyard Kipling, selected stories from *The Man Who Would Be King and Other Stories* (Oxford World's Classics); E. M. Forster, *A Passage to India* (Harbrace); Manju Kapur, *Difficult Daughters* (Faber and Faber); Joseph Conrad, *Heart of Darkness* (Norton Critical Edition); Chinua Achebe, *Things Fall Apart* (Fawcett); V. S. Naipaul, *A Bend in the River* (Random House); Wole Soyinka, *Ake: The Years of Childhood* (Vintage); Ama Ata Aidoo, *Our Sister Killjoy* (Addison-Wesley).

234. Objects, Absence, Moments of Being:

Reading Virginia Woolf

Ms. Green-Lewis/T, Th 2-4:45

What are the visual influences on Virginia Woolf? What was the aesthetic context for her craft? How—and how well—do we “see” her novels? Although our primary emphasis in this course will be on a close reading of Woolf's work, as we discuss her rendering of absence and “moments of being,” we will also explore some of what Woolf called the “invisible presences” that shaped her writing: the Victorian age, the War, contemporary visual arts, and objects.

Texts: Virginia Woolf, *Mrs. Dalloway*, *Jacob's Room*, *To the Lighthouse*, *Between the Acts*, *The Waves* (all Harcourt Brace). There will be a considerable number of additional readings by Woolf and her contemporaries, available either as photocopies or on reserve in the library, so please read as many of the novels as possible in advance. As background reading for this course, please read either (or both) of the following texts: *Rites of Spring*, by Modris Eksteins and *The Great War and Modern Memory*, by Paul Fussell.

Group IV (American Literature)

13. Fictions of Finance

Mr. Freedman/M-F 11:15-12:15

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.

39. The Contemporary American Short Story

Mr. Huddle/M-F 8:45-9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Denis Johnson, *Jesus' Son* (Harperperennial); Junot Diaz, *Drown* (Riverhead); Andrea Barrett, *Ship Fever* (Norton); Lorrie Moore, *Birds of America* (Picador); Annie Proulx, *Close Range: Wyoming Stories* (Scribner); Jhumpa Lahiri, *Interpreter of Maladies* (Mariner). All are available in paperback editions. Several additional texts will be selected at a later date.



The Davison Library at Bread Loaf in Vermont.

45. Modern American Drama

Mr. Eustis/M, W 2-4:45

We will be looking at the major currents in twentieth-century American drama from Eugene O'Neill to Tony Kushner, with particular emphasis on the theater's place in the larger society. The Bread Loaf Acting Ensemble will be our constant companions and teaching aides.

Texts (partial listing): Eugene O'Neill, *The Hairy Ape* (Random House) and *Long Day's Journey into Night* (Yale); Clifford Odets, *Waiting for Lefty* (Grove Atlantic); Arthur Miller, *All My Sons* (Dramatists Play Service) and *Death of a Salesman* (Viking Penguin); Tennessee Williams, *Cat on a Hot Tin Roof* (New Directions) and *A Streetcar Named Desire* (Dramatists Play Service); Lorraine Hansberry, *A Raisin in the Sun* (Vintage); Edward Albee, *A Delicate Balance* (Samuel French); Sam Shepard, *The Tooth of Crime* (Samuel French); David Mamet, *Glengarry Glen Ross* (Grove Atlantic); Emily Mann, *Execution of Justice in Testimonies: Five Plays by Emily Mann* (Theater Communications Group); Anna Deavere Smith, *Twilight: Los Angeles, 1992* (Theater Communications Group); David Henry Hwang, *Golden Child* (Theater Communications Group); Suzan-Lori Parks, *Death of the Last Black Man in the World in The America Play and Other Works* (Theater Communications Group); August Wilson, *Joe Turner's Come and Gone* (Samuel French); Tony Kushner, *Angels in America*, Parts 1 and 2 (Theater Communications Group); Thornton Wilder, *The Skin of Our Teeth* (Samuel French). The titles of additional plays will be forwarded to students enrolled in the course when they become available.

58. Contemporary American Autobiography

Ms. Smith/M-F 11:15-12:15

Autobiography has long been considered a quintessentially American genre. In this course we will consider how contemporary autobiographers experiment with the form and its assumptions in order to address changing constructions of migration, immigration, language, exile, race, and citizenship—all issues that problematize notions of Americanness and identity at the end of one century and the beginning of the next. A course reader (available at Bread Loaf) will supplement the texts below.

Texts: Frank Conroy, *Stop-Time* (Penguin); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Eva Hoffmann, *Lost in Translation* (Penguin); Lorene Cary, *Black Ice* (Vintage); Alice Kaplan, *French Lessons* (Chicago); James McBride, *The Color of Water* (Riverhead); Norma Elia Cantu, *Canicula* (New Mexico); Li-Young Lee, *Winged Seed* (Ruminator); John Philip Santos, *Places Left Unfinished at the Time of Creation* (Penguin).

106. Hemingway, Fitzgerald, Faulkner

Mr. Donadio/M, W 2-4:45

Focused for the most part on a range of writings produced during the 1920s and 1930s, this seminar will seek to explore the interrelationships linking the careers and the persistent preoccupations of these three authors. Among the issues to be addressed are the formation of a distinctive literary identity, the depiction of intimate male-female relationships, the pressure of historical and regional circumstances, the commerce between personal testimony and fictional construction, and the connection between self-analysis and cultural assessment. It will be assumed that students in this course are already familiar with Fitzgerald's *The Great Gatsby*, Hemingway's *The Sun Also Rises*, and Faulkner's *The Sound and the Fury*, and references to these works are likely to be made regularly. In general, the books for the course are listed below in the order in which they will be discussed.

Texts: F. Scott Fitzgerald, *The Short Stories of F. Scott Fitzgerald: A New Collection* (Scribner); Ernest Hemingway, *The Complete Short Stories of Ernest Hemingway: The Finca Vigia Edition* (Scribner); William Faulkner, *Collected Stories* (Vintage); Hemingway, *A Farewell to Arms* (Scribner); Fitzgerald, *Tender is the Night* (Scribner); Faulkner, *If I Forget Thee, Jerusalem: The Wild Palms* (Vintage); Faulkner, *Light in August* (Vintage); Hemingway, *Death in the Afternoon* (Touchstone); Faulkner, *Absalom, Absalom!* (Vintage); Faulkner, *Go Down, Moses* (Vintage); Fitzgerald, *The Crack-Up* (New Directions); Hemingway, *A Moveable Feast* (Touchstone).

122. African American Cultural Forms, 1910-1940

Mr. Stepto/M-F 10-11:00

A discussion-oriented course mostly on what is commonly called the Harlem Renaissance, though a goal for us will be to understand why many insist that the period should be known as the New Negro Renaissance era. The cultural forms examined will be primarily literary and from the visual arts; music, film, and dance will also be considered, especially when they combine to produce the "black musical film," e.g. "Cabin in the Sky." The broad themes will include: the migration narrative; the formation of and reaction to the black metropolis; "artistic" uses of vernacular forms; the practice of modernisms and the "invention" of Africa. Needless to say, multiple expressions of the blues (literary, visual, musical) connect all of these themes. Students will be expected to complete the writing assignments and to participate in one or more presentation groups. There will be a final presentation of projects but no final exam.

Texts: Our general literature reader will be the 1995 revised edition of *Voices of the Harlem Renaissance*, ed. Nathan Huggins (Oxford). Some reading in the Huggins prior to the summer is advised. The assigned novels (assigned in this order) are: James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (Penguin); F. Scott Fitzgerald, *The Great Gatsby* (yes, *Gatsby!*) (Scribner); Nella Larsen, *Passing in An Intimation of Things Distant: The Collected Fiction of Nella Larsen*, ed. Charles Larson (Anchor). There will be additional reading in photocopies at Bread Loaf. If the Studio Museum of Harlem's *Harlem Renaissance: Art of Black America* (Abrams, 1994) is still available inexpensively, it will be assigned. You are invited to bring your own favorite, compelling, relevant images and tunes for incorporation into the assignments and discussions.

131. The Hollywood Film and American National Identities

Mr. Freedman/T, Th 2-4:45

In this class, we'll study three different, but interrelated phenomena: the rise and fall and reinvention of the Hollywood film industry; the transformation of cinematic genres or forms; and transformations in the notions of Americanness, specifically as they relate to differing constructions of race, ethnicity, and sexuality. We will also experience a number of fabulous movies and think a little bit, together, about how we might best respond to them as individuals, critics, and teachers. Some of the films we will see may well include: John Ford, *Stagecoach* and *The Searchers*; Douglas Sirk, *Imitation of Life*; Francis Ford Coppola, *The Godfather* and *The Godfather, Part II*; John Sayles, *Lone Star*; Wayne Wang, *Chan is Missing*; Alfred Hitchcock, *Shadow of a Doubt* and *Rear Window*; Billy Wilder, *Double Indemnity*. I will ask you to keep journals of responses to the films,

to read some articles and essays on them (to be handed out during the term), and to write a largish paper at the end of the summer. Please purchase and read *Movie-Made America* before the summer.

Texts: Robert Sklar, *Movie-Made America* (Vintage).

141. Literature and Culture of the Civil Rights Movement

Ms. Smith/M-F 8:45-9:45

In recent years, increasing numbers of writers, filmmakers, and visual artists have sought to memorialize the failures and triumphs of the U.S. Civil Rights Movement. While some recall the period for inspiration in contemporary struggles for social justice, others look back nostalgically to an idealized vision of the Movement years as a period of individual and collective sacrifice and nobility. In this course we will analyze literary and cinematic works that focus on this period in our national history. We will consider such issues as the importance of place, the impact of changing historiography upon strategies of representation, the uses and function of memory, and the relationship among contemporary racial, gender, and sexual politics and the vision of the past. Film screenings and a course reader (available at Bread Loaf) will supplement the texts below.

Texts: Lorraine Hansberry, *A Raisin in the Sun* (Prentice Hall); August Wilson, *Fences* (New American); James Baldwin, *The Fire Next Time* (Vintage); Anne Moody, *Coming of Age in Mississippi* (Laureleaf); Alice Walker, *Meridian* (Pocket) and "Advancing Luna—and Ida B. Wells" (a short story that I will put in the course reader); Andrea Lee, *Sarah Phillips* (Northeastern); Charles Johnson, *Dreamer* (Scribner); Christopher Paul Curtis, *The Watsons Go to Birmingham—1963* (Bantam); Anthony Grooms, *Bombingham* (Free Press; this book is not yet available in paperback).

210. Constructing Whiteness in American Literature

Ms. Babb/M-F 10-11:00

In a nation whose cultural discourse is increasingly influenced by race, only recently have discussions addressed the content of whiteness, a category whose centrality to conversations of race is undeniable. It seems ironic how visible and yet invisible whiteness is in the culture of the United States. Terms such as "non-white" and "people of color," which lump many racial and ethnic identities together while implicitly contrasting them to a racial norm, indicate the cardinal nature of whiteness; yet, often, discussions of race do not examine the assumptions, practices, and attitudes that form its content. This course will investigate how selected American writers influenced and were influenced by the ideology that became whiteness. It will examine the ways in which the transatlantic migration of the English to the Americas cemented a distinction between "white skin"—the common pigmentation we associate with those we call white—and whiteness, an invented construct with no genuine content other than a culturally manufactured one developed unevenly over a period of time, influenced by and responding to a variety of historical events and social conditions.

Texts: William Bradford, *Of Plymouth Plantation* (Modern Library); James Fenimore Cooper, *The Last of the Mohicans* (Penguin); Herman Melville, *Moby Dick* (Norton); *Puritans among the Indians*, ed. Alden Vaughan and Edward Clark (Harvard/Belknap); *Pillars of Salt*, ed. Daniel E. Williams (Madison House); Toni Morrison, *The Bluest Eye* (Penguin).

211. Native American Literature

Ms. Maddox/M-F 10:11:00

This course is intended as a general introduction to literature by American Indian writers. We will spend most of our time on contemporary writing, primarily fiction, although we will begin by looking at some translations of oral narratives. We will pay attention to the political, social, and aesthetic issues that are of concern to all of the writers as well as to the individual and tribal or regional differences among them. Our consideration of the texts will include a good bit of discussion of the histories, both general and specific, that many of the texts are revisiting.

Texts: Selections from *Coming to Light: Contemporary Translations of the Native Literatures of North America*, ed. Brian Swann (Vintage); N. Scott

Momaday, *The Man Made of Words* (St. Martin's); James Welch, *Fools Crow* (Penguin); Leslie Marmon Silko, *Ceremony* (Penguin); Simon Ortiz, *After and Before the Lightning* (Arizona); Louise Erdrich, *Love Medicine* (HarperPerennial); Sherman Alexie, *Toughest Indian in the World* (Grove/Atlantic); Thomas King, *Green Grass, Running Water* (Bantam).

214. Latino/a Literature

Ms. Brady/M-F 8:45-9:45

How has globalization affected people? How has it shaped gender and class relations? How has it shaped cultural production? This course will consider these questions by examining Latino/a literature's long engagement with labor, desire, and race. Beginning with a nineteenth-century text that looks at the rise of industrial capitalism and concluding with late twentieth-century texts that consider the emergence of the service economy, this course will explore how discussions of economics and history may be useful for understanding literature. Because Latino/as have often comprised the most expendable of laborers in the U.S. economy, writers have frequently meditated on economic change and labor relations. Yet these writers have also considered these questions within the broader contexts of gender and sexuality, race and location. This course will also serve as an introduction to a rich, if little known, literary tradition. Required texts will be supplemented with a reader and films. Students unfamiliar with the history of Latino/as in the U.S. might find Juan Gonzalez's *Harvest of Empire* helpful.

Texts: María Amparo Ruiz de Burton, *Squatter and the Don* (Arte Público); Américo Paredes, *George Washington Gómez* (Arte Público); Aurora Levins Morales, *Remedios: Stories of Earth and Iron from the History of Puerto Riqueñas* (Beacon); Helena Viramontes, *Under the Feet of Jesus* (Dutton); Ernesto Quiñonez, *Bodega Dreams* (Vintage); Graciela Limón, *In Search of Bernabé* (Arte Público); Danny Romero, *Calle 10* (Mercury House); Junot Díaz, *Drown* (Riverhead); Denise Chávez, *Face of an Angel* (Warner).

Group V (World Literature)

37. Studies in European Fiction

Mr. Donadio/M-F 11:15-12:15

Readings of works by major authors in a variety of traditions, spanning the period from the early nineteenth century to the early twentieth century, with particular attention to the interplay between imagination and erotic energy, ambition and estrangement, artistic impulse and domestic order, historical circumstances and personal experience.

Texts: Benjamin Constant, *Adolphe* (Oxford World's Classics); Alessandro Manzoni, *The Betrothed* (Penguin); Stendhal, *The Charterhouse of Parma*, trans. Richard Howard (Modern Library); Ivan Turgenev, *First Love* (Penguin); Fyodor Dostoevsky, *White Nights*, in *White Nights, A Gentle Creature, The Dream of a Ridiculous Man* (Oxford World's Classics); Gustave Flaubert, *A Sentimental Education* (Oxford World's Classics); Leo Tolstoy, *Family Happiness*, in *Tolstoy's Short Fiction* (Norton Critical Edition); Thomas Mann, *Tonio Kroger*, in *Death in Venice and Other Stories* (Bantam).

119. Joyce, Proust, and Mann

Mr. Wood/M-F 10-11:00

Modernism is almost a hundred years old, and yet many critics and scholars are not sure we are over it. This course will explore, among other things, the way three European writers represented and questioned literature and history as they inherited and experienced them; their experiments with the form of the novel and their emphatic preoccupation with time; their engagement with the whole series of crises of belief (in God, in the self, in the family, in a nation) which have come to define the first half of the last century. Where relevant we shall also study films, music, and works of philosophy, Nietzsche and Berg, for instance, Luchino Visconti's *Death in Venice*, and Raul Ruiz's recent movie of *Time Regained*. The primary texts are listed in the order of their appearance in history and in this course.



Between classes at the Barn at Bread Loaf in Vermont.

Texts: Thomas Mann, *Death in Venice* (Dover); Marcel Proust, *Swann's Way* (Modern Library); James Joyce, *Ulysses* (Vintage); Marcel Proust, *Time Regained* (Modern Library); Thomas Mann, *Doctor Faustus* (Vintage).

237. Literature and Difference

Mr. Wood/M-F 11:15-12:15

This course is an invitation to consider (and reconsider) what literature teaches us about difference. The texts to be studied include drama, prose fiction, and several kinds of theory (psychoanalytic, post-colonial, gender theory), and the aim is to understand what we know about "others," and how we are able to think of them in this way. Instances of "others" would be foreigners, criminals, animals, the insane, ethnic majorities or minorities, men, women, neighbors, children, and, perhaps more frequently than we wish, aspects of our own selves. The course begins with Shakespeare and ends with Conrad, but takes in an even wider range of times and places, including ancient Greece and contemporary Africa and India.

Texts: William Shakespeare, *The Tempest* (Penguin); Jacques Lacan, *Écrits* (Norton); James Baldwin, *Giovanni's Room* (Delta); Jean Rhys, *Wide Sargasso Sea* (Norton); Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason* (Harvard); J.M. Coetzee, *Disgrace* (Penguin), *The Lives of Animals* (Princeton); Sophocles, *Antigone* (Dover); Judith Butler, *Antigone's Claim* (Columbia); Joseph Conrad, *Heart of Darkness* (Dover).

Group VI (Theater Arts)

129. Acting Workshop

Ms. MacVey/T, Th 2-4:45

This workshop course is designed for those with little or no acting training or experience who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing. Students should read the Herrigel book before class. There will be a final exam involving a performance and a critique. Students who need to be off campus during evenings and weekends (except for the interim break) are advised not to enroll for the class. Students *must* remain at Bread Loaf until noon of the final Friday of the session.

Texts: Anton Chekhov, *The Seagull*, trans. Carol MacVey (a photocopy will be available for purchase in the Bread Loaf bookstore); Eugen Herrigel, *Zen in the Art of Archery* (Random House); Konstantin Stanislavsky, *An Actor Prepares* (Theatre Arts); Michael Shurtleff, *Audition* (Bantam).



SCHEDULES

Vermont

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| June 25 | Registration day |
| June 26 | Classes begin |
| July 19 | Midterm recess |
| August 7 | Classes end |
| August 10 | Commencement |

Oxford

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| June 24 | Registration day |
| June 25 | Classes begin |
| August 2 | Classes end |
| August 3 | Commencement |

New Mexico

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| June 18 | Registration day |
| June 19 | Monday/Wednesday classes begin |
| June 20 | Tuesday/Thursday classes begin |
| July 29 | Monday/Wednesday classes end |
| July 30 | Tuesday/Thursday classes end |
| August 1 | Commencement |

Alaska

| | |
|----------|--------------------------------|
| June 25 | Registration day |
| June 26 | Monday/Wednesday classes begin |
| June 27 | Tuesday/Thursday classes begin |
| August 5 | Monday/Wednesday classes end |
| August 6 | Tuesday/Thursday classes end |
| August 8 | Commencement |

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